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COVER PHOTOGRAPH:
CLAY PATRICK MCBRIDE
GROOMING BY BAMBI

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THE WOODSHED

DECEMBER 2009

IN MEMORIAM: LES PAUL

PEOPLE OFTEN ASK me, "Who is the most famous guitarist you've ever met?" Being the editor of *Guitar World* has its perks, so I've met a lot of legends—Eric Clapton, Eddie Van Halen, Jimmy Page, B.B. King...the list goes on. But perhaps the most famous of them all was Les Paul, the great virtuoso and inventor who passed away on August 13 at the age of 94.

The guitar bearing his name, the Gibson Les Paul, is as ubiquitous as a McDonald's hamburger or a Nike sneaker. It can be seen in the hands of countless guitarists everywhere and has been enlarged to Mt. Rushmore-sized proportions on the marquees of Hard Rock hotels and restaurants the world over. Its

sound can be heard on innumerable recordings, including such long-running favorites as Led Zeppelin's "Stairway to Heaven," Lynyrd Skynyrd's "Free Bird" and the Eagles' "Hotel California." Like Henry Ford or Louis Chevrolet, the Les Paul name is larger than life, and bigger than any man.

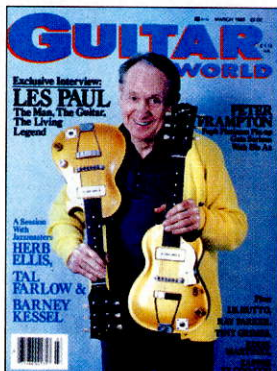
But unlike many famous people, Les actually earned his notoriety. His pioneering work in the creation of the solidbody guitar and the development of multitrack recording profoundly changed how music is made, and how it sounds. Les' playing, which is often overlooked, was brimming with innovation and influential to Slash, Jeff Beck, Van Halen and Page, who often cited Les as being one of his favorite players, calling

him a true "guitar hooligan."

He was also an incredible ambassador for the electric guitar. While in his nineties, Les still performed once a week in Manhattan, playing circles around anyone who dared to share the stage with him. His incredible chops and boundless energy would convince just about anyone that playing the guitar was the source of some miraculous fountain of youth.

For the complete story on this Wizard of Waukesha, read Alan di Perna's informative biography that begins on page 50. Then do yourself a favor and watch Les Paul in action on the many wonderful clips that can be found on YouTube. Or better still, buy one of my favorite guitar recordings, *Chester & Lester*, his wonderful 1977 album of duets with another legendary guitarist, Chet Atkins. You'll be in awe.

—BRAD TOLINSKI
Editor-in-Chief



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YOUNG AT HEART

What a fantastic job Richard Bienstock did with his Neil Young cover story in the October issue. As a longtime fan of Neil's, I found the interview incredibly thorough and insightful, and the close-up images of his ratty old gear were great to see. The fact that Neil is actually familiar with Iron Maiden was a great revelation!

—Larry Parker

Thank you so much for the great Neil Young interview, "Cinnamon Girl" tab and insight on a great artist. I went to see Neil in Canada this past April, and the emotion and passion that came out of his music left us all in a trance. As someone who has been playing for a few years now, I believe your mag and products have something for everyone and help us to either learn more about our heroes or find new ones.

—Daniel Dumais

UNHAPPIEST DAYS

Sylvie Simmons' article about the making of Pink Floyd's *The Wall* in the October issue was a great bit of journalism. You get the feeling that you are eavesdropping on a family quarrel that has obviously not been settled



after all these years, and you get a real feel for who these people are and why problems developed during the recording of this landmark album.

—Jim Miller

The article on Pink Floyd's *The Wall* was really awesome. I couldn't imagine making an album of such an ambitious scope under all that stress. It seems to me that you can't win a pissing contest with your bandmates if one of them is in an ivory tower. It's a wonder they ever finished the record!

—Greg

AND THE WINNERS ARE...

« Many thanks for the awesome Peavey JSX head, which I won on GuitarWorld.com! I took this picture to show how extremely shiny it is and how crazy some guitarists can appear to be.

—Christopher Wass

« T-Rex Tremonti Phaser

I won the T-Rex Mark Tremonti Phaser...awesome pedal!

—Razz Roe

SYMPATHY FOR THE BEDEVILED

I was reading through my past issues and realized that, between the religious nuts and angry fans, you

guys catch a lot of flak. People need to realize that this is a magazine, and it's part of our freedom in this country to print pretty much whatever we want. I personally want to thank you for printing the racy stuff you do. The world needs some excitement in the media.

—Joey Shaw

DEATH WISH

I appreciate all the death metal content in *Guitar World*. But would it be too much to ask for some coverage/tabs of bands that have actually done something to push the genre forward rather than water it down with hardcore breakdowns and other stylistic elements? You guys usually show a lot integrity with other genres, but why do "real" metal fans have to get the shaft all the time? Less Suicide Silence, more Suffocation, or at least tabs from bands that are trying to do something truly different.

—Mike Morgado

PAGE TURNER

I normally do not feel inclined to write to a magazine for any reason, but your September issue with Jimmy Page, Jack White and The Edge blew me away. Those are three of my all-time favorite guitarists, and the movie they're in, *It Might Get Loud*, looks fantastic. I also enjoyed brushing up on my history with your article on Woodstock. As an audio engineering student, I was especially interested to read Eddie Kramer's stories about recording the event and the later remastering process. Your interview with Nigel Tufnel of Spinal Tap was hilarious, as expected. In this issue, even some of the smaller articles impressed me—namely, the profile on the Devil Wears Prada and the Set List with Zach Myers of Shinedown. Keep on pumping out issues like this, and you'll have a subscriber for life.

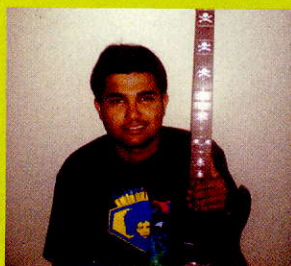
—Justin Wylie

CORRECTION

The first sentence of the Talkin' Blues column on page 98 of the September issue included an erroneous reference to the use of the term "race music." The sentence should have read: "In the 1940s, the urban music charts (labeled "race music" in that pre-integration era) were topped by a style called jump blues, high-energy dance music that in both style and spirit set the stage for the birth of rock and roll."

DEFENDERS OF THE FAITH

GUITAR WORLD READERS IN THE SPOTLIGHT



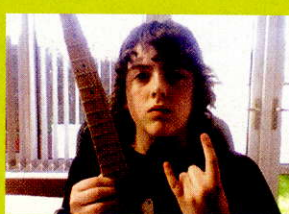
AKSHAT SRIVASTAVA

AGE 20
HOMETOWN Bhopal, MP, Central India
GUITARS Washburn X10 PRO, Cort jumbo acoustic-electric
SONGS I'VE BEEN PLAYING "The Four Horsemen" by Metallica, "Castles Made of Sand" by Jimi Hendrix, "Ashes of the Wake" by Lamb of God
GEAR I MOST WANT ESP LTD V-401DX, Marshall JCM800 full stack, Boss GT-8 effect processor



STEVE SULLIVAN

AGE 36
HOMETOWN Salem, OR
GUITARS Dean Dave Mustaine Signature V, ESP M-250, Jackson PS6T
SONGS I'VE BEEN PLAYING "Mine Are the Eyes of God" by Corrosion of Conformity, "In Human Form" by Death
GEAR I MOST WANT Mesa/Boogie stack and Samson Zoom 505 pedal



TIMBO JONES

AGE 12
HOMETOWN Newtown, Wales
GUITARS Hohner Rockwood LX90L, Falcon acoustic and Elevation Junior half-size guitar
SONGS I'VE BEEN PLAYING "Hand of Blood" and "Waking the Demon" by Bullet for My Valentine and "Master of Puppets," "One" and "Enter Sandman" by Metallica
GEAR I MOST WANT Gibson Les Paul Sunburst, Dean Razorback 10K Commemorative, Hot Hand wireless guitar controller

Are you a Defender of the Faith? Send a photo, along with your answers to the questions above, to defendersofthefait@guitarworld.com. And pray!

TUNE-UPS

INSIDE BETCHA CAN'T PLAY THIS! 28 DEAR GUITAR HERO WITH ERIC PETERSON 34 SETLIST 38 & MUCH MORE!!!

FLIGHT CLUB

THE BLACK CROWES CUT THEIR LATEST RECORD LIVE IN THE STUDIO BEFORE THEIR BIGGEST FANS. [By JON WIEDERHORN Photograph by ROSS HALFIN]

HAVING TOURED steadily since their 2005 reunion, Atlanta veteran blues rockers the Black Crowes decided to record their eighth studio album before a live audience. For much of last year they practiced 25 or so new songs until they were tighter than the plastic wrap on a Georgia peach pie. Then, in February 2009, they invited members of their fan club to attend five daylong recording sessions at a Woodstock, New York, studio owned by the Band drummer Levon Helm. The result is the group's new record, *Before the Frost...Until the Freeze*.

"It was a much different process than what we're used to," says guitarist Rich Robinson. "When you do a record, you usually have time to dissect the songs in the studio and work them out. But having an audience there, we wanted to put on a great show while we were recording, and that didn't leave a lot of room for changing stuff."

Once the material was tracked, the Black Crowes worked with producer Paul Stacey to decide which songs fit together best. Despite the unconventional circumstances in which they were recorded, the 11 songs on *Before the Frost...Until the Freeze* sound neither incomplete nor rushed, and the set of tunes holds together as well as the band's best studio albums.

To achieve a warm, textural tone for the album, Robinson recorded mostly with small amps, including a Fender Bassman, Fender Vibrolux and a Matchless. To diversify his sound further, he experimented with fingerpicking and various tunings, as well as a B-Bender. "It was fun to use the B-Bender," he says. "I've used it before in a Jimmy Page rock sort of way, but this time I used it in a more traditional country style."

In addition to recording 11 songs for *Before the Frost*, the Black Crowes tracked an additional nine tunes—including a cover of Stephen Stills' "So Many Times" and a bluegrass tune called "Garden Day"—that fans can



Chris (left) and Rich Robinson

download for free, using a code inside the CD packaging. Robinson says, "The 11 songs that we chose form this totally cohesive album, but the other ones bring in a whole new element that's really cool as well." □

AXOLOGY

- **GUITARS** 1961 Gretsch White Falcon, 1964 Gibson ES-335, Sixties Fender Telecaster
- **AMPS** Matchless, Fender Bassman, Fender Vibrolux
- **EFFECTS** Fulltone Echoplex, Dunlop Fuzzface, Fender reverb unit
- **STRINGS** GHS

STUNNING HUNT

THE 2010 GUITAR WORLD HOLIDAY REVIEW GUIDE MODEL SEARCH IS ON. DAZZLE US. [Photograph By TRAVIS SHINN]

OUR 2010 GUITAR WORLD Holiday Review Guide will feature Playboy models Crystal Harris and twins Karissa and Kristina Shannon, Playboy founder Hugh Hefner's newest girlfriends. But that's not all: it will also feature one lucky aspiring model—perhaps you!

Yes, the *Guitar World* Holiday Review Guide Model Search is on. Once again, we are seeking homegrown talent to appear in the *Holiday Review Guide*, which has become an institution among players, who rely on its thorough reviews of electric and acoustic guitars, amps, effects and accessories.

The Model Search winner will be treated to a professional photo shoot for inclusion in the 2010 *Holiday Review Guide*, which goes on sale at newsstands everywhere November 3. So ladies, grab a guitar and show us what you're made of! But hurry—the deadline is right around the corner!

To enter, take photos of yourself posing with a guitar and send them to modelssearch@guitarworld.com. Be sure to include your name and contact information. All entrants must be 18 or older, and all entries must be received by October 5, 2009. Anyone who submits photos may also appear in our *Girls of Guitar World* online photo gallery at guitarworld.com! □



Crystal Harris (center) and the Shannon twins



BETCHA CAN'T PLAY THIS! EMIL WERSTLER FROM DÅÅTH

Dååth's latest album, *The Concealers*, is available on Century Media Records.



"THIS IS A FAST, MOSTLY alternate picked 16th-note run, with a couple of short sweeps and legato finger slides employed, that melodically outlines a chord progression in E minor, with each bar suggesting a different chord. My guitar is tuned down one whole step [low to high, D A C F A D], so everything actually sounds a whole step lower than concert pitch, in the key of D minor.

"Bar 1 implies an Em(add9) sound [E F# G B] overall, even though there are a few chromatic passing tones included in the line. At the end of this bar, I pivot with my index finger, moving from the D string's 12th fret up to the 13th, landing on the major third of an implied B7#9 chord

[B D# F# A C] on beat one. Hitting the third of a chord on the beat like this is the strongest way to nail a chord change. I then ascend and descend, Django Reinhardt-style, through a B7#9 arpeggio in bar 2, using the flattened fifth, F, as a color tone.

"I change gears in bar 3, descending an Adim7 arpeggio [A C E# F#] in six-note rhythmic groupings to create tension. Finally, in bar 4 I resolve to an Em tonality, using notes from a Gmaj7 arpeggio [G B D F#] on the higher strings to create an Emg [E G B D F#] sound. I finish the run by descending the E blues scale [E G A B# B D] then jumping up to a high bend, from the flattened seventh, D, to the E root." □

Tune down one whole step (low to high, D G C F A D).

All music sounds in the key of D minor, one whole step lower than written.

Moderately ♩ = 160

Chord diagrams for the piece:

- Em(add9) Em(add9)
- [Dm(add9)] B7#9
- [A7b9] B7#9
- Gdim7 Adim7
- [Dm7] Em7

Fingerings for the first four bars:

- Bar 1: 11-12 15 12 13-14 12
- Bar 2: 15-14-13 12-14 12-13-12-11 14 12-13-16 14 16-16 13-16 16 13
- Bar 3: 16 14-16 13-16 15 12-16 12-16 17 14-11 14-11 12 15
- Bar 4: 17 15-16 14 12-15 15

ORIANTHI

SUPER NATURAL [By JOE BOSSO]

IN THE DAYS after Michael Jackson's death on June 25, 2009, millions of his fans were transfixed by a video that showed him in one of his last-ever stage rehearsals. Undoubtedly, many of them were also spellbound by Orianthi, the striking, Paul Reed Smith-toting blonde guitar player sharing the stage with the King of Pop.

"It's still hard to watch that film," says the Australian-born guitarist, whose full name is Orianthi Panagaris. "To this day, I can't believe that Michael Jackson is really gone, and that I got a chance to play with him, however briefly."

Orianthi was spotted by the entertainer's tour director while she was playing with country artist Carrie Underwood at the 2009 Grammy Awards. Had fate turned out differently, Orianthi would by now be deep into Jackson's 50-date *This Is It* concert run at London's O2 Arena. Instead, the 23-year-old guitarist is moving ahead with her solo career, which includes a just-finished, vocal-oriented pop/rock album produced by Howard Benson and scheduled for release by 19 Recordings/Geffen this fall.

An attractive female in a profession dominated by men, Orianthi is familiar with the usual preconceptions. "I think people see me and they can't get past my looks or the fact that a girl can be serious about playing the guitar," she says. Carlos Santana, her idol, was certainly not blind to her talent. When she was just 18 and building a name for herself, Orianthi was invited to jam with the guitarist while he was performing in her hometown of Adelaide.

"Carlos is probably my biggest influence," Orianthi says. "I play Paul Reed Smith guitars because of him, and I get a lot of my melodic sense from him: his tone, the way he makes a guitar cry. If I can come even remotely close to what he does, then I'm successful, in my book." ◻

AXOLOGY

- **GUITARS** Paul Reed Smith Custom 24 and 22s
- **AMPS** Engl
- **EFFECTS** Morley Bad Horsie 2 Contour Wah, Boss delay, TC Electronic chorus
- **STRINGS** Dean Markley Blue Steel



DREW REYNOLDS

SUFFOCATION

CORE VALUES [By BRAD ANGLE, WITH JIMMY HUBBARD Photo By JOHN LANGFORD]

WHILE SUICIDE Silence, Job for a Cowboy and Whitechapel are undoubtedly the fresh new faces of deathcore, to find the true core of this style you need to dig a little deeper in the extreme-metal trenches. This is exactly where you'll find Suffocation, the Long Island, New York, bruisers who have been deftly merging technical death metal with hardcore breaks for nearly 20 years (minus the time they disbanded between 1995's *Pierced from Within* and 2004's *Souls to Deny*).

It's only fitting then that in the recent upsurge of deathcore's popularity these old-schoolers have just released their sixth CD, *Blood Oath* (Nuclear Blast), as a declaration of their unwavering commitment to extreme metal.

"We took a little bit more time with the concept of this record," says founding guitarist Terrance Hobbs. "Calling it *Blood Oath* is really about taking this oath to what we're doing for ourselves and our music."

One listen to the record reveals



that the four-piece—rounded out by vocalist Frank Mullen, guitarist Guy Marchais, bassist Derek Boyer and drummer Mike Smith—has fulfilled its pledge by delivering a ripping, brutal and mammoth-sounding effort. The success of *Blood Oath* is due, in part, to the band's level of preparation.

Hobbs says, "All the songs were written way before we entered the studio." Adds Marchais, "So we spent a lot more time on *Blood Oath* perfecting our guitar sounds." As a result, Boyer's bass lines are heavier than ever,



(left) Hobbs and Marchais;
(above) *Blood Oath*

and Hobbs and Marchais' relentless lines are raised in the mix alongside Mullen's characteristically violent declarations, giving whiplash cuts like the title-track and "Cataclysmic Purification" their razor-sharp edge.

To pull off Suffocation's signature guitar acrobatics, the guys keep it simple by employing fundamental techniques such as playing with a relaxed arm and using a small, circular wrist-picking motion. But Hobbs credits Eighties thrashers like Metallica and Slayer with inspiring Suffocation's key technical aspects. "Downpicking, fast triple picking and palm muting are completely crucial," he says. "Without those things, our songs wouldn't even sound right." □

AXOLOGY

- **GUITARS** (both) B.C. Rich Warlock with Floyd Rose and DiMarzio pickups; (Marchais) hand-made Strat Assassins Custom with Seymour Duncan pickups
- **AMPS** (both) Peavey XXX head
- **CABS** (both) Vader
- **EFFECTS** (Hobbs) Boss NS-2 Noise Suppressor
- **STRINGS** (both) SIT Strings

INQUIRER [By JOE MATERA]

MIKE SCHLEIBAUM OF DARKEST HOUR

What inspired you to play guitar?

I had just turned 14 when I saw an AC/DC video on MTV. By the end of the video, I was in love with AC/DC, and by the end of the day I was in love with guitar. It became an obsession.

What was your first guitar?

The first two guitars I played were borrowed from a neighbor. My mom was convinced I was going through a phase and didn't want to spend money on something that was just going to sit around. But I finally saved up some money and bought my first guitar, which was a Randy Rhoads Jackson V. I was 15. It had a bolt-on neck and was probably the cheapest model they sold, though it did have a Floyd Rose, which back then was a huge deal. A month later, I had carved it all up and put in two Bill Lawrence 500 ML pickups. As soon as I got that guitar, I was playing it every minute of every day.

What was the first song you learned?

"Hell Ain't a Bad Place to Be" by AC/DC. I had a chord tab book, and I would just look at the chord shapes and listen to the record. It was at least a week or so before I realized I had to actually tune to the record to make it sound right. But after I figured that out, I was learning new songs all the time.

Do you remember your first gig?

My first gig with Darkest Hour was in the gym of a church that put on hardcore punk shows. We played with a bunch of other bands from Washington, D.C. Before we went on, our singer was in the bathroom, trying to memorize all the lyrics. He was afraid he would forget them onstage.

Ever had an embarrassing onstage moment?

I had one in Germany about a year or two ago. The stage is dark before we go on,



but for this one show it was especially dark, and the smoke machine made it even harder to see things. I started to walk onstage, when I accidentally bumped into my guitar cab setup and sent the whole thing tumbling to the ground. When the lights came on, I was

standing in the middle of the stage with my gear all over the place. I had to rush to restack the cabs in time. I have never felt more brutalized in my life.

What is your favorite piece of gear?

The white Les Paul Standard that producer Brian McTernan gave to me when we were recording our first record, *The Mark of the Judas*. If you see any photos or videos of us from that era, even up till 2004, I am probably playing that guitar. It was in a flood and is now retired from the stage, but there's a little piece of my heart in that guitar.

Got any advice for young players?

Get your priorities straight. If you love music and all you want to do is jam, then make this your passion. The guitar is an amazing instrument, and playing it can be fulfilling. But if your endgame is to fuck groupies, make money or chase fame, then it's going to end badly for you.

ERIC PETERSON OF TESTAMENT

HE HELPED DEFINE THRASH-METAL GUITAR PLAYING AND HAS A SIGNATURE GUITAR COMING OUT FROM DEAN. BUT WHAT *GUITAR WORLD* READERS REALLY WANT TO KNOW IS...

[Interviewed By **KORY GROW** Photo By **JIMMY HUBBARD**]

I read somewhere that Dimebag Darrell got you playing your current guitar. Is that true?

—Eric Smith

I saw Pantera before they were signed. We were at a bar in Texas, and Dimebag was playing a Dean onstage. I went backstage and talked to him, and he let me play one of his. I thought, Wow, this guitar is cool. What I like about the Dean is its V-shaped neck profile. It's like an old Spanish classical guitar, and it has a really good feel to it. It took me two or three years after I met Dimebag to contact Dean. I got my first guitar from them around 1997.

How did you customize your new guitar, the Old Skull V?

—Jeff Florescu

I modeled it after the Dean Michael Schenker guitar. The neck on that guitar is really thin up near the headstock, almost like an old Gibson SG. I wanted mine straighter, though, because I do a lot of my riffing up there. Mine has triple binding around the whole guitar, which is pretty old school. It also has block inlays, Grover tuning machines and my choice of pickup: the EMG-81 for the bridge and 85 for the neck, which works really well when playing loud.

What are the origins of Testament's skull mascot?

—Ed Donnelly

The skull's been around since 1985. It was on our demo when we were called Legacy. A guy named Bill drew it, and he was a good friend of ours back in the day. I think we paid him a case of beer, and we've been using it ever since.

What was the first guitar you ever owned?

—Kev Miller

It was a Memphis Les Paul copy with a bolt-on neck. It had a cherry burst and looked like an Ace Frehley



“I fell right on my ass in front of thousands of people.”

guitar. It was really cool. I bought it at some music stores in a suburban area, where they carried mostly violins and banjos and had maybe two electric guitars. I took lessons there with a guy who was a real jazz-oriented guitar player. He was about 60 or 70 years old, and he taught me some cool stuff.

What's the most embarrassing thing to happen to you onstage?

—Hossein F.

Around 2004, I used to wear a pair of New Rock Boots that were really tall. We were on tour with Halford, and when I came out onstage I slipped on something. It happened just as Chuck [Billy, Testament frontman] announced my name, and I fell right on my ass in front of thousands of people. There were no drums or anything behind me; I was by myself. It was hard to stand back up with those boots on, and I was wearing stretch jeans, so they were really tight. Chuck just laughed. I think he just said, "Ouch." He thought it was

pretty funny. I was wearing those same boots once when we were in Slovakia, and I fell down some stairs and got sent to the hospital. That wasn't embarrassing; it just sucked.

If you could bump into a 15-year-old version of you, what advice would you give yourself?

—Neil Sandow

I'd say, "Do what you're gonna do, but practice more and learn some modes and stuff like that." I was basically self-taught. A lot of times, Alex [Skolnick, Testament lead guitarist] will mention certain modes. I kind of know what he's talking about, but I did skip a lot of things in my musical education.

Have you begun writing a new Testament album yet?

—Lisa D.

We're going to start working on a new record in October. We've got five or six songs written already. I think we'll probably put the record together in October and hopefully have a record for 2010. □

WOLF MOTHER

PACK TO THE FUTURE

[By BRIAN STILLMAN Photograph by RAYON RICHARDS]



BY 2007, AUSTRALIA'S Wolfmother had sold more than five million copies of their debut, self-titled album. Meanwhile, their single, "Woman," was ubiquitous on radio and TV. Thousands of fans packed their shows, and the band itself had toured with some of the biggest acts in rock.

But by January 2008, it was over: Wolfmother had broken up. The band's fans—to say nothing of the group's A&R reps—were distraught, but singer/guitarist Andrew Stockdale says that it was about time. "We'd been drifting apart. Once it finally did happen, it was a relief. We could finally get on with our lives."

Now Wolfmother are back. They've got a new lineup—including Stockdale, drummer Dave Atkins and bassist Ian Peres—and a new album, *Cosmic Egg* (Island). Their sound, however, is unaltered. It's still the grimy, Seventies-inspired hard rock that made Wolfmother so popularly out of sync with other bands. Credit Stockdale with providing the sonic continuity—he wrote all the songs on the new album and reveals that he wrote most of *Wolfmother*, too.

"I tried to share the credit with the rest of the guys," he explains. "We wanted to maintain that kind of brotherly 'we all write songs together' mythology. But I was bringing in ideas, riffs, all sorts of things. The problem is, when you sing and play guitar, you kind of end up writing a song."

The band's resurrection wasn't intentional. Stockdale and the new lineup had been performing under the name White Feather, because, he says, "in my mind, it just wasn't Wolfmother. But the fans kept calling us Wolfmother. Then, one night, I bumped into our old bass player and he called us Wolfmother! That's when I decided to give in. I guess we're Wolfmother." □

AXOLOGY

- **GUITARS** Gibson ES-335, Gibson SG
- **AMPS** Vox AC30, Marshall JMP
- **EFFECTS** Fulltone Clyde wah, Fulltone Supa-Trem, Electro-Harmonix Microsynth and Small Stone Phaser
- **STRINGS** D'Addario

HAUTEWERK

THE HEAT IS ON [By ALAN DI PERNA]

RICKENBACKER CEO John Hall is a three-time winner. He runs one of the coolest guitar companies of all time, he rocks out on bass with his own band, Hautewerk, and the group recently had three of its songs selected for inclusion in *Rock Band*, the new and indisputable mark of musical success.

Hautewerk began as a studio collaboration between Hall and multi-instrumentalist/singer/songwriter Kenny Howes, a Rickenbacker employee. The two forged an engaging style of moody, melodic contemporary pop, enhanced by atmospheric textures and understatedly ambitious instrumental arrangements, as showcased on Hautewerk's 2006 debut, *Stop Start Again*.

Howes says, "We had no intention of making a record. It was just a weekend project. But one day we looked around and saw we had 20 songs. We picked the best ones, cleaned them up and said, 'Okay, let's put these out on an album.'"

It was Hall who named the nascent group, albeit inadvertently. "It started out as a joke," Hall says. "We had one song where you could really hear the Coldplay influence in our music. So I turned that around and said, 'Oh, let's just call it Hot Work.' We ended up naming the band that, but putting a Franco-Germanic spin on the spelling."

Hautewerk made their live debut on August 27, 2006, at the Rickenbacker 75th Anniversary celebration, held at the House of Blues in West Hollywood. They shared a bill with established acts like Jefferson Starship, the Smithereens, Matthew Sweet and Susanna Hoffs, and managed to acquit themselves nicely.

The next step in Hautewerk's ascent came when Hall gave a copy of *Stop Start Again* to MTV Music Games VP Paul DeGooyer. Hall says, "He played it for the guys at *Rock Band* and they said, 'Hey, there are some songs on here that would be real strong in the game.' The MTV deal also licensing Hautewerk tracks to the network for use as theme music in MTV programming.

Are there any drawbacks to hitting it big with your band after you're already well established in life? "Well, most of Kenny's songwriting has come from breakups with girlfriends," Hall says. "But he's now two years into a solid relationship, which means he's a little short on material at the moment." □

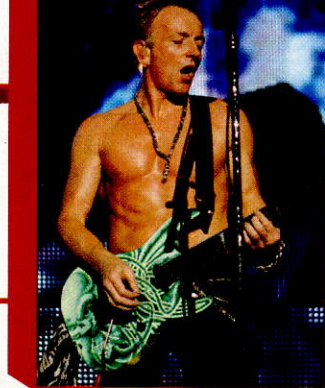


Howes and Hall

PHIL COLLEN OF DEF LEPPARD

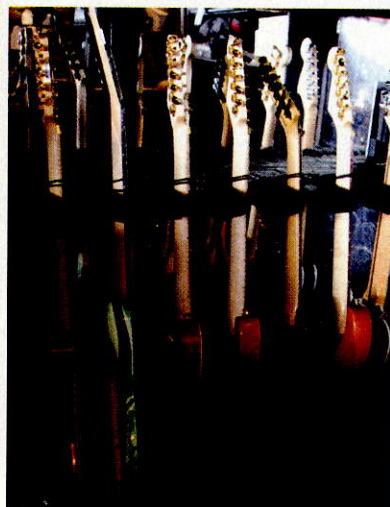
PNC BANK ARTS CENTER • JULY 1, 2009 • HOLMDEL, NJ

[Interview by RICHARD BIENSTOCK Photos by CARLA FREDERICKS]



HOLMDEL, NJ 7:09

1. **ROCK! ROCK! (TILL YOU DROP)**
2. **ROCKET**
3. **C'MON C'MON**
4. **ANIMAL FOOLIN'**
5. **LOVE BITES**
6. **ROCK ON**
7. **TWO STEPS BEHIND**
8. **BRINGIN' ON THE HEARTBREAK**
9. **SWITCH 625**
10. **HYSTERIA**
11. **ARMAGEDDON IT**
12. **PHOTOGRAPH**
13. **POUR SOME SUGAR ON ME**
14. **ROCK OF AGES**
15. **LET'S GET ROCKED (LONG ENDING)**



1. "ROCK! ROCK! (TILL YOU DROP)"

"This is the first song on *Pyromania*. We've been opening with it because we just put out a two-disc deluxe edition of the album that includes a live recording of a 1983 show at the L.A. Forum. Back then we played everything twice as fast, but at least we looked young while we were doing it."

2. "C'MON C'MON"

"This spot in the set is always reserved for a song from the new record, *Songs from the Sparkle Lounge*. We flip between 'C'mon C'mon' and 'Nine Lives.' Of the two, 'Nine Lives' is harder for me because it's in a register that's really tough to sing. Plus, I'm playing at the same time and doing all this lead work. So I'm always happy when we play 'C'mon C'mon' instead."

3. "FOOLIN'"

"This is another one from *Pyromania*. We've been playing a little more than usual from that album because of the deluxe reissue. On this tour our set is only one and a half hours, so we've been flipping this one with 'Too Late For Love.'"

4. "BRINGIN' ON THE HEARTBREAK"

"We've been starting this one with an acoustic arrangement, and then the band comes in at the end. Viv [Campbell] plays the solo at the outro, and we go straight into 'Switch 625.' It's our little 'High 'n' Dry' part of the show."

5. "PHOTOGRAPH"

"This is one of the 'hot chestnuts,' as we call our hits. This one has two solos, and I use the guitar with the camera on it to give the audience an up-close look at what I'm playing [see this month's CD-ROM for fretboard-cam footage of Collen playing the "Photograph" solo]. When we recorded this song, I used my Ibanez Destroyer for the solos in the middle and at the end. These are the kinds of silly little facts I remember. I pretty much play the solo the same way today."

6. "POUR SOME SUGAR ON ME"

"You would think this would get the biggest response just because it's the most popular song. But audience response varies. Sometimes 'Hysteria' gets the biggest cheers. For whatever reason, some songs work better on different nights."

7. "ROCK OF AGES"

"This one's at the end basically because it's hard to follow. A lot of the pacing comes down to beats per minute and how the intros and endings segue from one song to the next. We've found over the years that 'Rock of Ages' works well in this spot."

8. "SOUL-AH"

"This is my main Jackson PC1 signature guitar, and all of my PCs have nicknames. This one is 'Soul-ah,' because it's solar-colored. This is also the one with the camera mounted on it. I also have one called 'Dread,' which has the *Predator* monster on it. They all have fat necks, and titanium bridges and saddles. They're so hot-rodded and souped-up that whenever I play someone else's guitar, their ax feels like shit to me."


9. EFFECTS

"I keep everything off the stage. I can't be doing all that tap-dancing shit. I've done it a little with my other band, Man Raze, and I usually really mess everything up. So I just let my tech handle it all. He's got it down."



black hole sun o)))

BY BRAD ANGLE



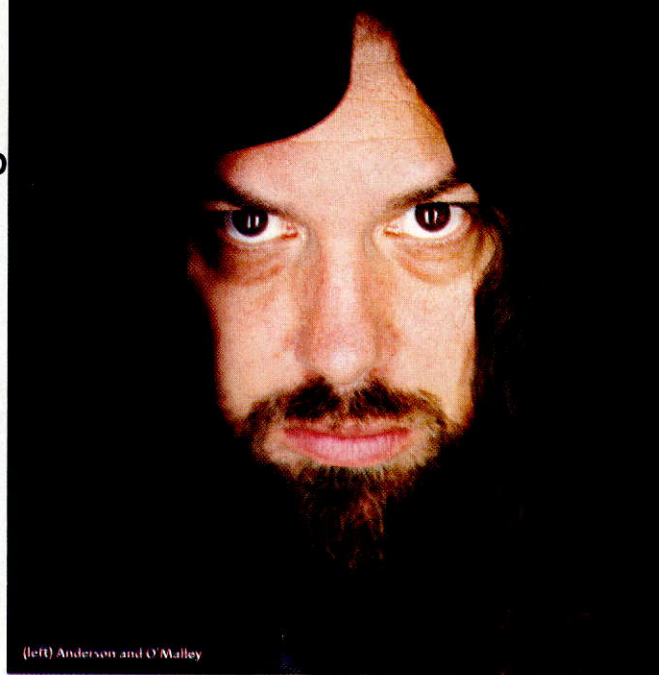
THEY MAY MAKE THE DENSEST-SOUNDING TONES IN THE
UNIVERSE, BUT SUNN O))) MANAGE TO FIT ORCHESTRAL
INSTRUMENTS, CHOIRS AND A WHOLE LOT MORE INTO
MONOLITHS & DIMENSIONS,
THEIR LATEST ADVENTURE INTO MUSIC'S
DARKEST TERRITORY.

Inducing altered states is one of my main focal points," says Sunn O))) guitarist Stephen O'Malley. "From the ritual of putting on the robes and drinking wine before going onstage to what's happening with the smoke and lights, the slow tempos, sound pressure, low frequencies and oscillations—everything is set up to shift your brain 20 degrees. I believe real, passionate music can induce other states of mind."

Monoliths & Dimensions, Sunn O)))'s latest release on taste-making indie Southern Lord Recordings, ranks as the most expansive and orchestral of the band's seven mind-shifting records, which began back in 1998 with *The Grimmrobe Demos*. While Sunn O))) initially formed as a tribute to drone/doom pioneers Earth, O'Malley and co-guitarist/bassist Greg Anderson's restless creativity quickly led them into distinctly new sonic territories, which has allowed the band to continuously evade

photographs by JIMMY HUBBARD

illustration by SELDON HUNT



(left) Anderson and O'Malley



genre classifications. Attendance at a Sunn O))) show proves the point: hesher stoners, indie hipsters, bookish intellectuals and bizarre artists all gather before Sunn O)))'s waves of sublime subsonics and occult theatrics. To aid in their sonic expansion, over the years Sunn O))) have enlisted a veritable who's who of cult-star musicians, from black metallers Xasthur and Leviathan to eclectic Japanese rockers Boris to noise pioneers John Wiese and Merzbow.

Sunn O)))'s artistic tides keep shifting, but one thing hasn't changed in the past 10 years: the core of the group's sound is still firmly rooted in the classic tube amps after which they're named, the Sunn Model-T.

"At first we got into them because they were inexpensive," O'Malley says. "For \$300 you could go to a pawn shop and get a 100-watt tube amp. The climate around Sunn amps has changed over the years, and now they're like \$1,500. But all that is secondary. Sunn amps are the engine for what we do."

With no drummer in the band, Sunn O)))'s sound is truly driven by their Model-Ts. As such, freed of the need to play to a strict meter (to say nothing of having to regulate their volume so the drums could even be heard), O'Malley and Anderson can explore the outer boundaries of volume and deep tonality, which, in turn, allows the guitarists to transcend the confines of traditional metal. "I see Sunn O))) as a kind of fusion band," Anderson says. "We're fusing different styles and concepts together. There's definitely a metal core to what we're doing, but there's also experimental, classical and jazz influences."

These influences are on display on *Monoliths & Dimensions*. To help augment Sunn O)))'s minimalist metal, the duo recruited a host of guest musicians to provide choral and orchestral elements, such as upright bass, French and English horns, harp, flute, piano,

axoloni

GUIARS (O'Malley) Travis Bean TB-1000 Standard tuned to open-A baritone (low to high, A E A D F A); (Anderson) Gibson Les Paul '59 Reissue gold top with P90s, Gibson Victory bass

AMPS (Both) Two Seventies Sunn Model-T heads and two Ampeg SVT-2 heads

CABS (Both) Two Ampeg 8x10 cabinets and four Hiwatt or Emperor 4x12 cabs

PEDALS (O'Malley) Two Pro Co Rat pedals, Sanford & Sonny BlueBeard Fuzz; (Anderson) Boss HM-1 Heavy Metal pedal, "Sick Fuck Fuzz" customized Ampeg Scrambler bass distortion pedal by Chris Martin

STRINGS (O'Malley) Any brand, .68, .56, .48, wound .36, .24, .17

and brass, reed and string ensembles. The contributors included composer Eyvind Kang, Persian vocal specialist Jessika Kenney, a Vietnamese woman's choir, Sun Ra trombonist Julian Priester and horn player Stuart Dempster. Sunn O))) brought a few old friends into the mix as well, including Australian guitarist Oren Ambarchi, Earth mainman Dylan Carlson and Mayhem vocalist Attila Csihar, all of whom added their distinct metal stylings to the project. The result is a sonically rich album that Sunn O))) collectively describe as "a practice in density, gravity and momentum."

O'Malley and Anderson explain to *Guitar*

World how two metalhead riffers harnessed spectral composition theories and created the mammoth *Monoliths & Dimensions*.

GW *Monoliths & Dimensions* marks Sunn O)))'s 10th anniversary. When you first started, did you ever expect you'd be around this long?

GREG ANDERSON When we started our expectations were very minimal. This was just an excuse for Stephen [O'Malley] and I to keep playing music together. In the mid Nineties, we played together in Thor's Hammer, but that dissolved when we moved to different cities. A couple years later, Stephen and I ended up in L.A., and it was like, "Why don't you and I get together in a room with as many amps as possible and play riffs?" It was that simple.

GW Since then your compositions have progressed to where you now use orchestrations quite heavily. What led you down that path?

ANDERSON We really wanted to add acoustic strings, brass and a choir to this album. We just had to figure out how. [Engineer] Randall [Dunn] suggested working with Eyvind Kang, because he was a great musician, composer and arranger that also had classical music contacts in the Seattle area. The loose plan was that Stephen and I would record the core tracks and play them for Eyvind, who would figure out how to expand all of the tones.

STEPHEN O'MALLEY Eyvind was critical to this album, as was [multi-instrumentalist] Steve Moore. They were the ambassadors to and translators for the acoustic instrument players. They brought horn players like Julian Priester and Stuart Dempster into the project. We couldn't just get regular arrangers or conductors. It took a certain philosophy of sonics and shared inspirational points based on certain spectral-composition composers.

GW Can you give an example of these spec-

tral composition theories?

O'MALLEY Eyvind, Greg and I had to find a common place so we could communicate our ideas. Eyvind referenced [*French composer*] Gérard Grisey as someone we should look at. A lot of Grisey's compositions create a kind of illusion: he'll use a symphony to create music that sounds like natural, field-recorded sounds. There's a bit of that with Sunn O)))'s guitar levels, feedback and overtones, but it's coming from a guitar, [*Pro Co*] Rat pedal and Sunn full-stack. Another reference point was a Romanian composer called [*Iancu*] Dumitrescu, who did these brutal pieces for double bass in a series called *Medium*.

GW What led you to recruit a Viennese woman's choir?

ANDERSON Eyvind's wife, Jessika, is a classically trained vocalist and her focus is Persian singing, which is amazing because she's a punk rock chick and comes from the same scene as us. She's also involved with this women's choir in Vienna that does experimental music, and that's how the collaboration began.

GW Attila adds some intense vocals to "Aghartha." How was working with him this time different than on [2005's] *Black One* album?

O'MALLEY This is the first record where he was in the studio with us from the beginning. He's an inspiring dude with a lot of bizarre interests. For his lyrical concepts, he'd respond to these musical pieces and personify them as some sort of exploration into the tunnels of

the earth, which is literally what happened on "Aghartha."

GW "Aghartha" also has some wild found sounds on it, like things that sound like ships creaking in the water.

O'MALLEY What you call the "creaking ship" sound was someone slowly raking along the double-bass strings. That's basically our homage to Dumitrescu. The water sounds were recorded by one of the engineers, Mel Detmer. She has these hydrophones, or underwater microphones, which she used to make recordings from the Puget Sound, off the Seattle coast.

GW How much of Sunn's songwriting process is built around improvisation?

O'MALLEY Improvisation is at the root of our writing. The track "Big Church" is one of the more compositionally experimental tracks on the record, but the initial versions were improvised around a few chord clusters. It was tricky and it took the longest to figure out, but for me it's the most rewarding track on the album.

GW I think it's implicit that Sunn amps are integral to your sound, but could you talk a little bit about why?

O'MALLEY For guitar, which is what the band is about, the Seventies Sunn Model-T is key. It's a pretty simple amp that I compare to a Chevy muscle car from the Seventies: you can open it right up and work on it. It's not like opening up a Line 6 and finding an iPhone inside. [*laughs*] That feature has allowed us to experiment with different preamp tubes and really get to know the amps. It's shocking how much you can mod out your amp by only changing the preamp tubes. You can get an incredible range of levels and harmonic overtones.

GW You're playing music that requires high-output amps and creates subsonic frequencies. What challenges does that present as far as the recording setup?

ANDERSON It is a challenge to record. The main thing with this record was to make it sound vibrant and live. All of the heavy stuff was tracked at full volume. Re-amping is something we learned a few years ago on *Black One*. Since we have no drummer and no meter, it's really frustrating to overdub. So what we do is track everything clean, and afterward we can send those clean tracks back through the amps to create the sound we want.

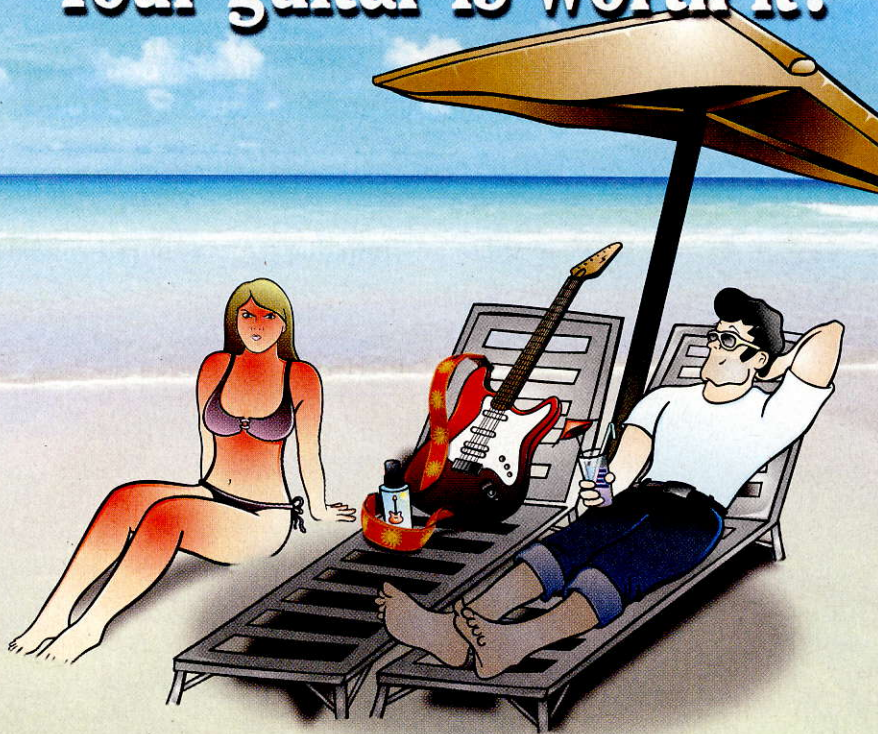
GW What are your levels when you play live?

O'MALLEY They're not wide open, at least not for me. I'm usually around half on the master volume and the preamp, but you get a lot of power and volume out of that. Our rider says we get up to 125 decibels. This is true, except that any one stack isn't going to be that high. But collectively we definitely get up there.

GW Sunn O)))'s approach has always struck me as being rather alchemical, in that you're refining and reducing sounds to a pure level, which then produces a new intense power.

ANDERSON That's a good point that no one has brought up before. That's what it's really about, but I've probably only been aware of it subconsciously. Recently, Stephen and I have been doing these duo shows based on that idea. We want to show people the core in hopes that they'll understand what is at the root of *Mono-liths & Dimensions*' expansion. Sunn O))) would not exist without its core. We're very mindful of keeping that in tact. ☀

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(left) Bachand and Donais



Life LESSONS

AFTER THEIR MAJOR-LABEL RELEASE **THREADS OF LIFE** TANKED, **SHADOWS FALL** GOT SMART AND DROPPED OUT OF THE CORPORATE MUSIC MACHINE. ON **RETRIBUTION**, THEY RECLAIM THEIR INDEPENDENCE WITH A FURY.

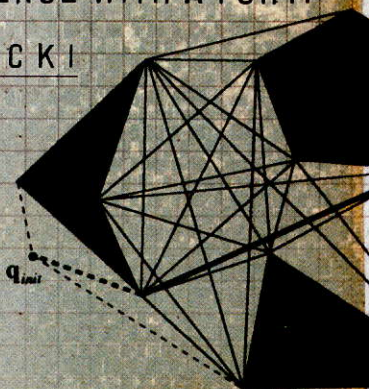
BY JON WIEDERHORN PHOTOGRAPHS BY JUSTIN BORUCKI

SIGNING A MAJOR-LABEL DEAL with Atlantic Records seemed like a great idea to Shadows Fall in 2007. The Massachusetts metalcore band had sold 300,000 copies of its 2004 disc, *The War Within*, through independent label Century Media. The majors took notice and soon began dangling offers. Shadows Fall figured corporate firepower could help them reach the level of popularity enjoyed by their peers like Lamb of God and Mastodon.

They signed on with Atlantic and spent more than a year working on *Threads of Life*, their follow-up to *The War Within*. Shortly before the new album's release, the band's biggest supporters at Atlantic, including their A&R man, were laid off in a massive restructuring. Suddenly, no one at the company seemed to know or care who Shadows Fall were.

"Being ignored like that was terribly frustrating," says rhythm guitarist Matt Bachand. "The people that ended up working the album didn't even like metal and didn't know how to sell it because it wasn't their scene."

Threads of Life sold just 93,000 copies, and when the band refused to follow it up with a more commercial



release, Atlantic let Shadows Fall go. By the time the band members finished touring and returned to writing mode in early 2008, they were stressed out and pissed off. Those emotions were put to good use in the creation of *Retribution*, the group's latest album. Packed with vintage thrash riffs, abrupt rhythm shifts, abundant fills and jaw-dropping solos, *Retribution* delivers Shadows Fall's furious denunciation of the corporate music culture.

"This record is a big 'fuck you' to the entire industry," Bachand says. "We had already tried to satisfy our label with *Threads* and it didn't work, so when we wrote this one we didn't worry about what someone else was gonna think about it; we just did what we wanted. We were like, Fuck it, we'll put 15 riffs in a song, and who cares if it's 10 minutes long and won't get on the radio? If it sounds cool, let's just do it."

Retribution is a return to the musically diverse form Shadow Fall displayed on *The War Within*. The track "War" is fast, brutal and reminiscent of Slayer's "War Ensemble." On "My Demise," barbed staccato picking is interrupted by a ringing, undistorted arpeggio that builds into a two-minute long, midpaced bridge. "Still I Rise," the first single, balances chugging palm-muted riffs with melodic licks that complement the sweeping vocals.

Lead guitarist Jonathan Donais says, "To me, this is pretty much a combination of the five records we've already put out. We'll always have a strong melodic side to us, but we left some of the heaviness out on the last record. I was happy to bring that back."

Donais wrote most of the riffs for *Retribution* at his home in western Massachusetts, then brought them to Bachand, who helped cement the arrangements and demo them with a drum machine. Bachand also provided a couple of tracks, including "King of Nothing," that he'd written on his own.

"That's one of my favorite tracks, and I don't really remember writing it," Bachand says, laughing. "I had a bunch of people over for a house party, so we were all drinking heavily. At 3 A.M. with amps turned to 20, I just started recording for an hour onto my Zoom H2 [portable recorder]. The next day I checked the file and that's what was on there."

Donais says, "I'm all for drinking, but when I'm hammered I don't pick up my guitar. But Matt does. I've listened to the stuff he's recorded on the Zoom when he's drunk, and usually it's horrific, but sometimes there are gems on there."

"King of Nothing" features guest vocals by Lamb of God's Randy Blythe, whom Shadows Fall have known since the late Nineties, when LOG still called themselves Burn the Priest. Blythe lives just two hours from the Virginia studio where Shadows Fall recorded *Retribution*. "He drove up on a Sunday afternoon to cook us dinner while we were track-

ing," Bachand explains, revealing the singer's previously unknown culinary talent. "And we looked at him and said, 'Hey man, wanna growl on this one?'"

Donais composed all the leads and fills on *Retribution* by looping the guitar rhythm and then noodling around until he came up with something he liked. When he's shredding, he usually uses an MXR Carbon Copy Analog Delay and a Dunlop Jimi Hendrix Wah. Donais explains, "A lot of times I'll just step on it to give me that high-frequency cutting sound, especially if I'm doing legato parts, but I won't actually pump the pedal. My favorite lead players are the melodic guys like [Testament's] Alex Skolnick, Dimebag Darrell, Zakk Wylde, Randy Rhoads and [Thin Lizzy's] John Sykes. They can shred, but their solos are as memorable as the choruses."

After Donais and Bachand finished composing the songs for *Retribution*, they showed them to bassist Paul Romanko and drummer Jason Bittner, who worked them into final form. The composition process went smoothly but took longer than the band had expected. Shows had been scheduled between the writing sessions, and Shadows Fall were also meeting with labels in the hope of finding a new home. As a result, the songs were far from complete in January

2009, when they began recording with Zeuss, who had produced all their records before *Threads of Life*.

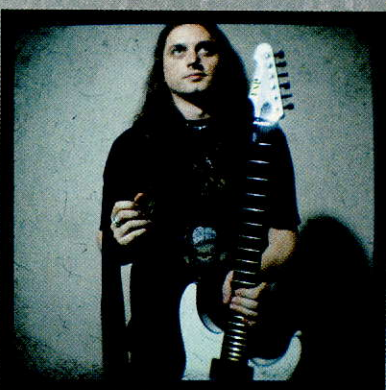
Bachand says, "We actually didn't even have many vocal ideas by the time we started recording. When we were recording the guitars, we were a little nervous because we were struggling with licks and countermelodies and didn't know what was gonna happen with the vocals. In the past, the vocal melody has often determined the music. Recording the music first could have caused some trouble for us, but luckily everything worked out."

On the album, Donais played his ESP signature and Bachand used his Ibanez MBM signature. Both guitars were strung with DR strings and recorded through a Rivera Knucklehead Tre with an OD808 Maxon overdrive. Each guitarist played only the parts that he wrote. Donais says, "There are always little nuances and differences when people play the same riff, and we wanted it to be as tight as possible. It saves time and money and prevents a lot of fights."

Shadows Fall considered releasing *Retribution* through an independent metal label, and spoke with a number of them. In the end, they decided to self-release the album on Ever Black Industries. Ferret Records was hired to handle marketing and promotion, and ILG was assigned distribution. Donais says, "It's great for us because we own everything. We're open to receiving guidance, but we have the final say over everything we do. We've been around long enough to have learned the business, so it's finally time for us to take control." 🌟

"THIS
RECORD
IS A BIG
'F YOU'
TO THE
ENTIRE
INDUSTRY."

—Matt Bachand



THE SOUL OF TONE

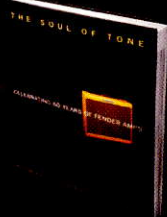
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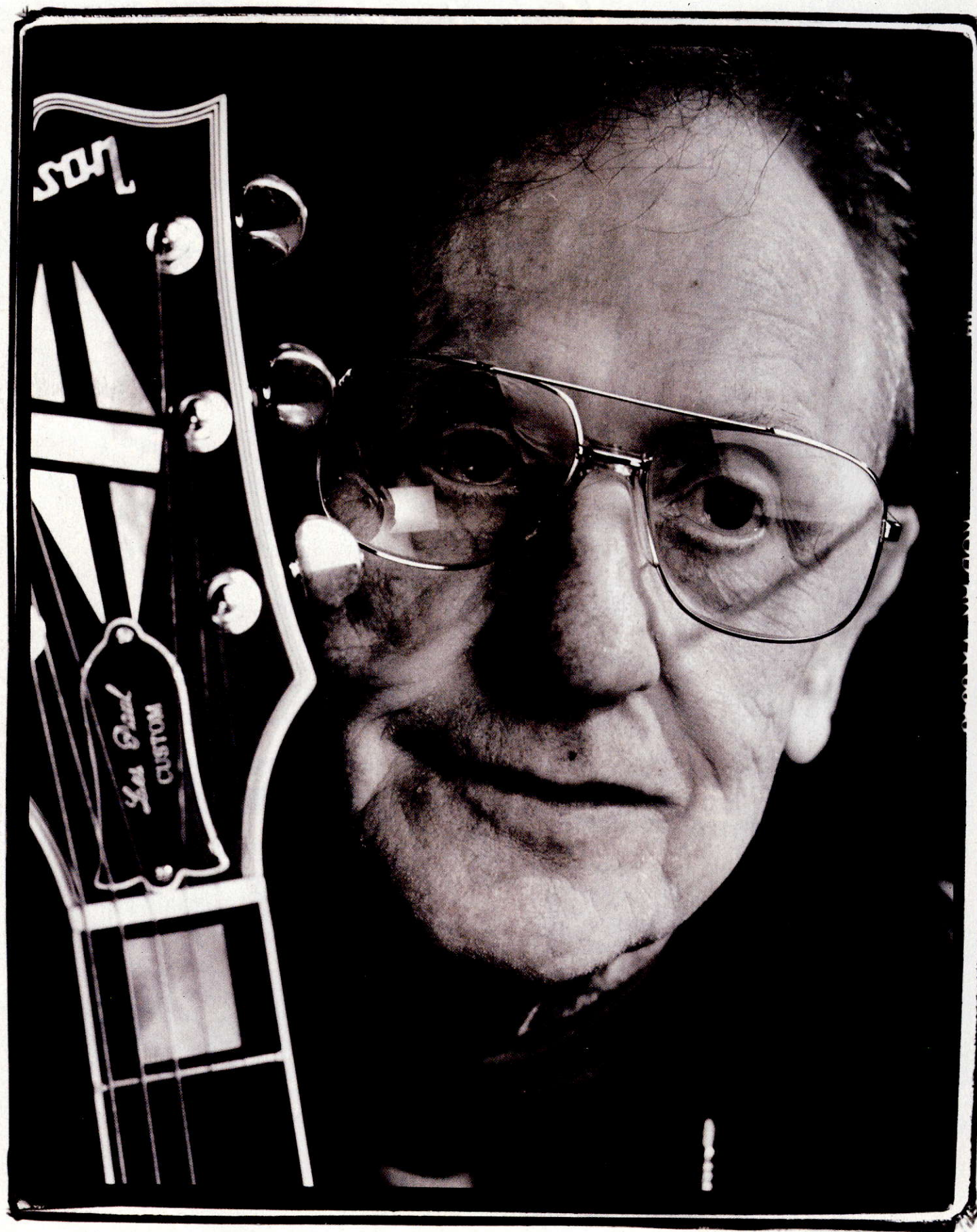
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Les Paul

1915-2009

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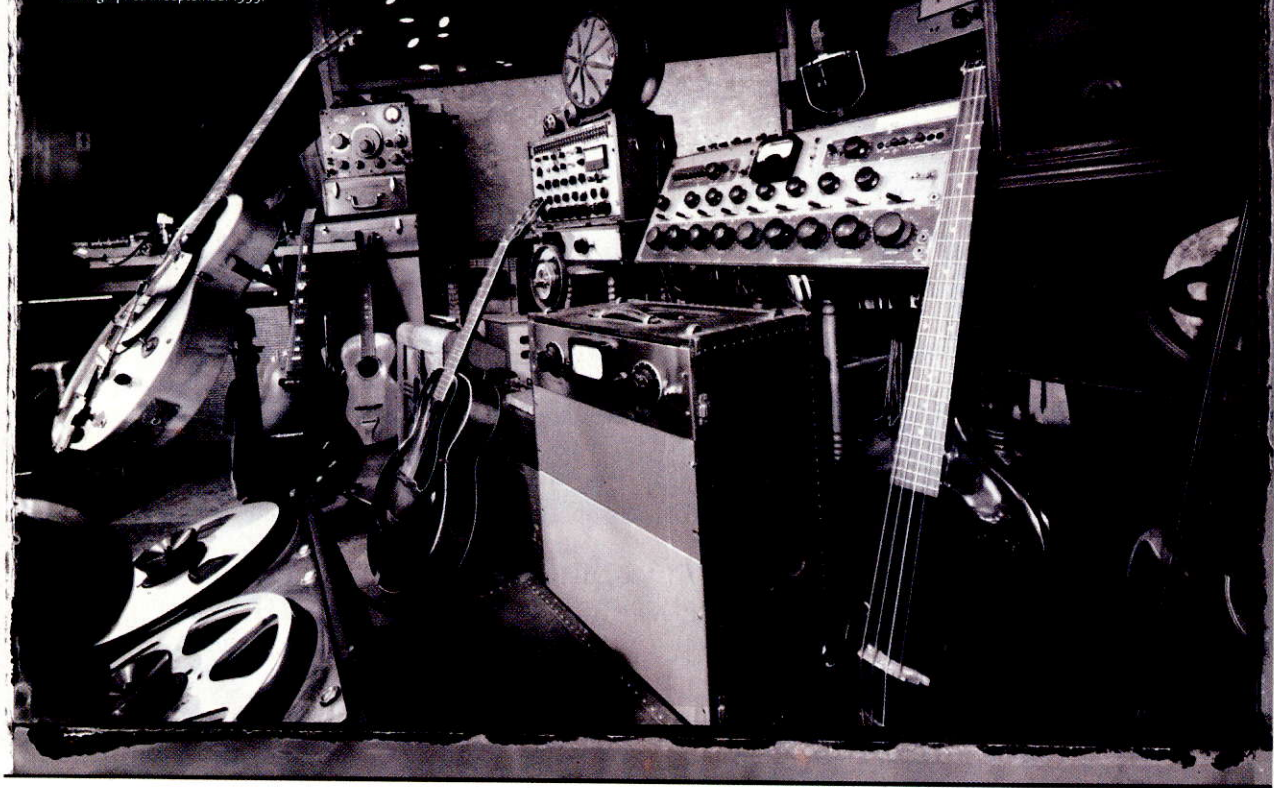
by Alan di Perna / photographs by Nicholas Burnham

IT'S HARD TO BELIEVE that Les Paul is no longer with us. For decades and decades, he's always been there: the man whose name is on one of the most well-known and widely played electric guitars in the world. It's almost as if the instrument's enduring appeal for generation after generation of guitarists had conferred eternal youth on the man himself. It just seemed like Les would always be holding forth at the Iridium jazz club in New York City on Monday nights, or picking up another award, or dispensing another wisecrack, tall tale or piece of homespun wisdom redolent of a more innocent and uncomplicated time in our history.

To borrow a phrase from the Ramones, Les seemed too tough to die. He triumphed over so many afflictions—chronic arthritis, Ménière's disease, major heart surgery and an automobile accident that almost left him without the use of his right arm. Life's hardships and nasty shocks just seemed to make him stronger. "That's what keeps you ticking," he once told me. "If it was all a gravy train, you wouldn't fight so hard and you'd probably never accomplish anything."

On August 14, 2009, Les succumbed to complications from pneumonia, in White Plains, New York. He was 94. His passing leaves us to reflect on his many accomplishments and marvel at the range and breadth of his contributions to music and the world. Les had a role in developing many of the essential musical tools that we take for granted today, including the solidbody electric guitar, sound-on-sound multitrack recording, echo/delay effects and the home studio. Beyond that, he left behind a fascinating body of recorded music and television/film performances—everything from suave jazz stylings to cornball pop whimsy.

The basement den at Les Paul's New Jersey home, packed with his vintage guitars, amps and electrical equipment. Photographed in September 1999.



He was quite an accomplished jazz player in his prime: agile, fast and harmonically inventive. And in many ways, the marvelous gadgets he invented were an extension of his playing technique—one more way of achieving the sounds he heard in his head.

"Looking back over my life, I think I probably spent a little more time tinkering with electronics than I did playing music," he told me in 2002. "I don't know if that was foolish or not."

From a very early age, music making and inventing things seemed to go hand in hand for the boy born Lester William Polfus on June 9, 1915, in Waukesha, Wisconsin. He altered the player piano rolls at home, adding notes that weren't meant to be there. By around 1927 he'd created a homemade electric guitar, amp and P.A. system using a record player pickup, telephone mouthpiece and parts from the family radio. These he built in order to entertain at a local hamburger stand, playing guitar to accompany his vocals and harmonica playing. The harmonica was mounted in a holder Lester had fashioned out of a coat hanger.

At age 13, he hit the road as a professional musician for the first time, joining up with a traveling cowboy band during a summer break from school. By the mid Thirties, Lester had gone fully professional and landed in Chicago, where he gained success performing

country music on the radio under the cheerful name Rhubarb Red. As Rhubarb Red, he also recorded a few sides for the Montgomery Ward label, including "Just Because" and "Deep Elem Blues."

At the same time, he forged a more sophisticated persona. Lester Polfus became Les Paul. Under that name he recorded with blues singer Georgia White and made the rounds of Chicago's jazz clubs. From his teen years onward, he'd been influenced by jazz guitarists Nick Lucas and Eddie Lang. And in 1937 he formed the first of many Les Paul Trios.

"Chicago was the place to lock into jazz," Les recalled in 2002. "I liked St. Louis and lots of other places where I'd traveled. But [they were] not like Chicago. Chicago had [famed gangster] Al Capone. It had...everything! It was the place for excitement."

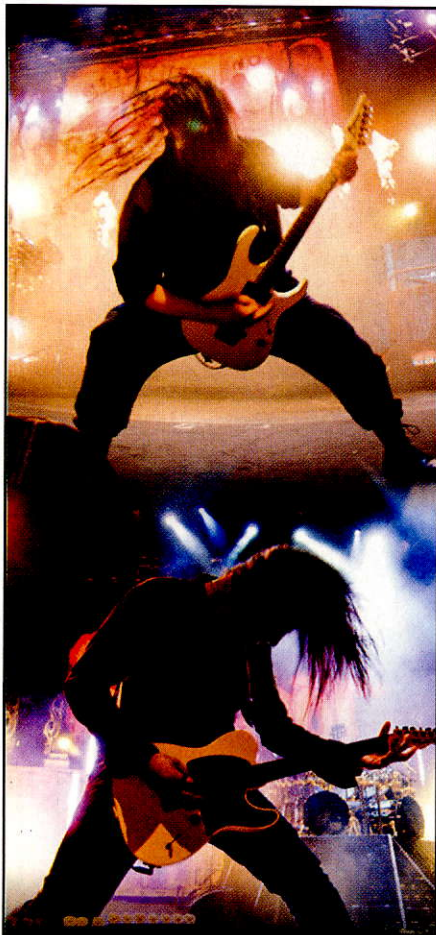
During this period, Les was becoming increasingly serious about guitar design. He teamed up with the Larson brothers, two luthiers who had a workshop in a barn outside Chicago. Les had the duo build him a guitar with a solid maple top (no *f* holes) and two pickups. Some historians credit Les with being the first guitar designer to employ two pickups.

At the time, electric Spanish guitars were predominantly hollowbody instruments—jazz archtops, essentially, with a pickup attached. Solidbody designs were largely employed for

Hawaiian lap steel guitars but not the electric Spanish guitar. That got Les wondering if there wasn't a better way to go about things. He was among the many people during the Thirties that were looking for the best way to amplify the guitar. The essential question was whether to amplify the top or the bridge. In California, George Beauchamp and Adolph Rickenbacker had figured out that, since the string was the primary sound source on a guitar, it was probably the best thing to amplify, a breakthrough that was reflected in the Rickenbacker A-22 and A-25 "Frying Pan" guitars of the early Thirties.

Working independently, Les Paul had arrived at much the same conclusion. Summing up his thinking at the time, he put it this way: "What if we could hear the string all by itself? We know that a hollowbody guitar has an acoustic chamber that is resonating at different frequencies. But what if we could isolate the string from that? If you could take the string all by its lonesome, with nothing sustaining it but the nut and the bridge, what would this honest-to-God string sound like? Is it something we would want to hear? Could the sound be manipulated electronically in some way? That was the challenge: to take a string that was completely divorced from the box and make it sound better, or at least just as good."

This would be Les' quest for years to come.



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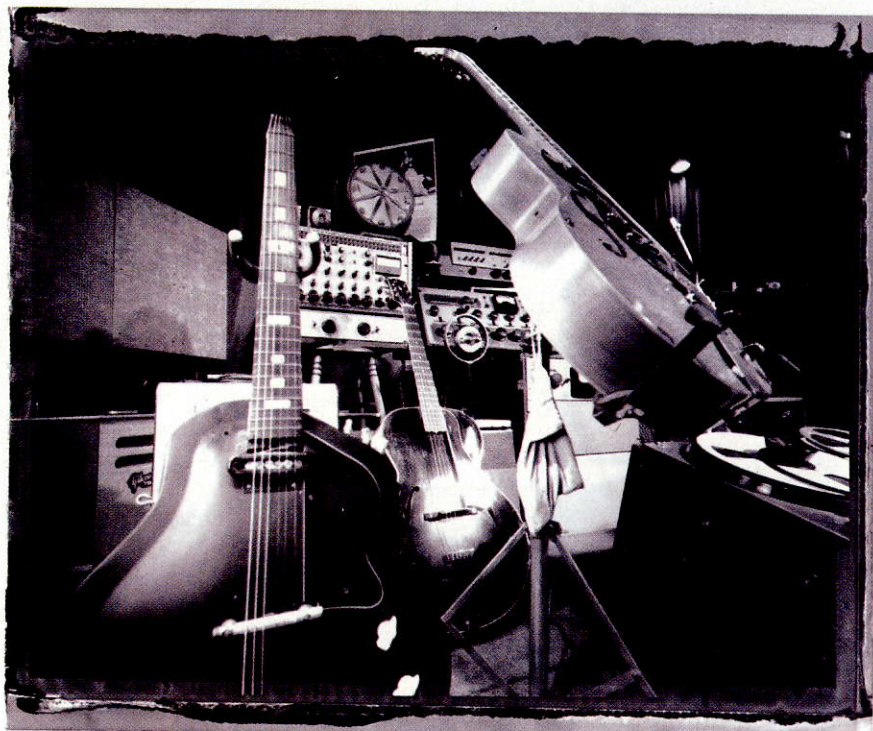
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It's an idea he carried with him from Chicago to New York, when the Les Paul Trio relocated to the Big Apple in 1938. Shortly after arriving, Les managed to wangle an audition with popular bandleader Fred Waring, who decided to feature the Les Paul Trio on his weekly national radio show for NBC. In those pre-television, pre-internet days, radio was the prime medium for musical exposure. And while the trio was enjoying new heights of popularity, Les continued his quest for a guitar design that could effectively isolate string vibrations from body resonance.

His next effort along these lines was the fabled "Log" guitar. Pickups, bridge and a crudely wrought vibrato tailpiece were mounted on a central four-by-four block of solid pine. A Gibson neck was attached to this central beam, and two body wings fashioned from an Epiphone hollowbody archtop were affixed to either side. What Les had come up with was essentially a solidbody electric Spanish guitar—"essentially" because, although the sides were hollow, they were simply added on to make the Log look more like a traditional guitar. He began building the instrument in 1939, doing some of the work at the Epiphone factory in lower Manhattan. He often recalled Epiphone chief Epi Stathopoulos' reaction to the Log: "Epi looked at me and said, 'What in the hell are you doing?' I spent a few Sundays at the Epiphone factory making that thing. They were all curious to see what I was up to. And when I got done making it, the only ones who liked it were the night watchman and me. No one was very impressed with it."

Nor was Gibson interested when Les brought it to the company's Kalamazoo, Michigan, headquarters in 1941. Gibson was then enjoying huge success with its hollowbody archtop electrics and saw no reason to take a chance on a solidbody design. Les was dismissed as "that character with the broomstick with a pickup on it." Years later, the president

of Gibson would confide to him, "We laughed at you for 10 years."

But it was Les, of course, who eventually had the last laugh. And while the Log wasn't much to look at, it was a completely functional and fine-sounding instrument, one that Les would use on many hit recordings during the Forties and early Fifties, including "Lover," "Nola" and "Lady of Spain." It was also in 1941 that he acquired another guitar that would become a key element in his recorded sound during this period. He was in Chicago when a man approached him with a hollowbody Epiphone and an amp.

"The guy told me that he'd got his hand caught in a bread-wrapping machine at work and he'd mangled it badly," Les recalled. "He said, 'I can't play guitar anymore, and I'd like to give you this guitar and amp.' Well, that guitar and amp were to become history. I said to myself, 'I can operate on this guitar. I can cut it all up. It's a guitar I don't care about. I'll make it different than any other guitar I got, and I'll do some of the things I always wanted to do but couldn't.'"

Les' pet name for this highly customized Epiphone was "the Clunker." And like most of Les' guitars, both the Clunker and the Log would undergo a process of constant rewiring, revamping and revision as their owner experimented with new sonic ideas. The two instruments served Les well in his new home: Hollywood. The Les Paul Trio relocated there in 1942. With characteristic resourcefulness, Les landed himself and the trio gigs as staff musicians at the NBC radio studios, knowing that Bing Crosby broadcasted live from there every Thursday night. At the time Crosby was at the height of his fame as a crooner. A star of radio, records and film, he was one of the great icons of the pre-rock era. It wasn't long before the Les Paul Trio became Crosby's backing band.

Their first recording with Crosby, "It's Been a Long, Long Time," became a hit for

Les Paul's Junior

TWO DECADES AGO, *GUITAR WORLD* WRITER STEVEN ROSEN BROUGHT TOGETHER LES PAUL AND EDWARD VAN HALEN FOR A QUICK CHAT. IT WOULD BE THE BEGINNING OF A BEAUTIFUL FRIENDSHIP BETWEEN THE TWO GREAT GUITAR INNOVATORS.

IN THE SUMMER OF 1986, Guitar Center opened a mammoth music store on Sunset Boulevard in the center of Hollywood. Edward Van Halen and Les Paul were being honored along with several other musical giants, including Stevie Wonder and amp builder Jim Marshall, as part of the store's opening celebration.

It seemed natural to take the opportunity to put Ed and Les together in the same room to talk about what they knew best—playing the guitar. The following is an excerpt from the story that originally appeared in the November 1986 edition of *Guitar World*.

EDWARD VAN HALEN When Leo Fender was doing his thing and you were doing yours, was there ever any competition?

LES PAUL No, not at all.

VAN HALEN Did you ever collaborate or talk about your ideas?

PAUL Absolutely. Leo Fender would come over, and so would his engineers. They saw the Log and some of the other guitars I had built. They saw it all happening.

There was never any friction. It was just the opposite. Here's the story of how Leo really helped me: When I developed my first solidbody guitar in 1941, I took it to Gibson and they dismissed it. They called it that "broomstick with the pickups on it." From 1941 to 1951, I couldn't convince Gibson to do a damn thing about putting out a Les Paul guitar. Finally, Leo decided to come out with the Fender solidbody line, and immediately Gibson said, "Find the character with the broomstick with the pickups on it!" And so they asked me to design a guitar. I thank Leo for coming out with his Broadcaster, because it woke Gibson up. Gibson was asleep and Fender was not asleep. That's the way it goes. Fender was the first to market, but I was way, way out front.

VAN HALEN It's kind of like the car business—Toyota woke up GM.

PAUL Sure. Sometimes you gotta wake somebody up, and sometimes I need some help from my friends. And I consider Leo Fender a very dear friend. To me, I am a Gibson man, but that doesn't make any difference, because I also know exactly what Fender is all about.

VAN HALEN With my guitars, I guess I'm trying to bring together what you and Leo have done. There are things I've always liked about Gibsons and things I've always liked about Fenders, but neither one did

"I'VE HAD EXECUTIVES VETO AN IMPROVEMENT BECAUSE THEIR WIVES DIDN'T LIKE THE WAY IT LOOKED." —LES PAUL

everything that I wanted, so I've created a combination of the two. My guitar is essentially a Strat body with Gibson humbucking pickups.

PAUL I can't always get what I want out of a standard Gibson guitar either. There are so many times that I'll go into Gibson battling to win a point and come out with a compromise. The world is a compromise and so this is what you have to do. It can cost millions of dollars to retool and move something a quarter of an inch. I understand that some of my ideas would cost a fortune.



Paul and Van Halen backstage at the Les Paul Tribute Concert at the Brooklyn Academy of Music, in New York, on August 18, 1988

Another thing that comes into the picture is the preoccupation with how something looks. I've had executives veto an improvement because their wives didn't like the way it looked. They're not thinking about the sound.

VAN HALEN I've had that problem with companies I've worked with. I've had difficulty getting something the way I wanted it, because they claimed that other people want it a different way.

PAUL Which may be right and may not be right.

VAN HALEN Yeah, yeah, but if they want my opinion, then I'm giving it to them. I've had to say, "I don't want my name on it if it ain't the way I want it."

PAUL I had a case where they put out a guitar without my blessings and I tried to make 'em stop! The funny thing is they didn't stop it, and it turned out to be their number-one seller. [laughs] So you can be wrong. Gibson put out an SG, and it wasn't with my blessings at all. They put the pickup in the wrong place, they made the body too thin, and there were a lot of other things I didn't like. So I said, "Clean it up a little bit, will ya, before you put my name on it." So they took my name off of it and continued to make it, and it's their best-selling solidbody guitar to date. Sure, it's a cheap guitar and it doesn't sound as good as the others, but it's a different thing. And it turned out I shouldn't have said what I said.

VAN HALEN When you design guitars, do you design them for sound or cosmetics?

PAUL Sound. But don't get me wrong, design is important.

VAN HALEN It's got to look cool, but it better sound good.

PAUL Exactly. It's nice to have both elements. I wanted the Les Paul to look good. That's why we put that finish on it and made it with a [sculpted] top, so you could have that clean, violin look to the guitar. It makes it look like a Stradivarius, and you associate it that way, too.

VAN HALEN When you pick up a guitar, which guitar do you pick up?

PAUL I like the feel of my 1975 Deluxe the best. It's actually a reject.

VAN HALEN Those are the ones I love. Got any extras around? I'm serious.

PAUL Yeah, sure.

VAN HALEN I'm serious. If it's a reject and you like it, I know I'll like it.

PAUL Well, not necessarily, because everybody has their own feel.

VAN HALEN I can guarantee you...

PAUL Everybody has a certain thing in their head of what they want to do and how to do it and their own technique. Everything about them calls for certain requirements.

VAN HALEN I'm getting the feeling from you that you go for the same goddamned fucking thing that I go for. It's not the appearance of the goddamned thing. I don't care if it's a flametop or whatever. It's the feeling of it and the way it sounds. ●



Joel Stroetzel
Adam Dutkiewicz

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Decca Records in 1945. It was the start of a long and successful relationship with Crosby and Decca. Les also recorded with popular singer Helen Forest and "America's sweethearts," the Andrews Sisters. He toured with Crosby and the Andrews as well, and was also quite active in radio during this period. NBC placed him in charge of several shows, some featuring jazz and others country. Searching for a singer for one of his country spots, he was introduced to Colleen Summers. The two hit it off and would later marry and record together as Les Paul and Mary Ford. The latter name is one that Les found in a phone book and subsequently copyrighted.

The Les Paul trio cut many recordings of their own music for Decca. A number of these, such as 1947's "Guitar Boogie," "Steel Guitar Rag," "Caravan" and "Somebody Loves Me," feature an innovative headless aluminum guitar that Les designed.

Recognizing Les' gifted way with technology, Bing Crosby offered to set him up in his own recording studio and music school, Les Paul's House of Music. The guitarist declined, preferring to put together a studio in the detached garage of his home on Curzon Street, just north of Sunset Boulevard, near where the West Hollywood Guitar Center now stands. There he began to perform some

of the earliest known experiments with multitrack recording, using not tape but a disc-cutting lathe he built with the flywheel from a Cadillac and outfitted with multiple cutting heads. Les says he was playing around with "disc multiples" (his term) as early as the Thirties, but by 1946 all the pieces were in place for him to exploit these technological innovations in a major way. By this point, he'd also discovered how to create echo effects via the record and playback heads, thus pioneering the use of slapback echo.

He deployed all of these discoveries on a single recording of momentous historic importance. The instrumental called "Lover" is a heavily overdubbed, sped-up *tour de force* of glycerin guitar work performed on the Log and the Clunker. The origins of modern multitrack recording and signal processing can be traced back to this disc. Even today "Lover" sounds like a band of mischievous Martian munchkins riffing on an old Rodgers and Hart standard. One can only imagine how strange it sounded in the Forties.

It was too weird for Decca. The label refused to put the track out, which led Les to sign a new deal with Capitol Records. Released in 1947, "Lover" was billed as introducing "Les Paul's New Sound." It did much to foster public perception of Les as the high-tech Sven-

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gali of the electric guitar—"The Wizard from Waukesha." It also inaugurated a long string of Les Paul and Mary Ford hits for Capitol.

But this run of good fortune came perilously close to being nipped in the bud. Les was involved in a serious auto accident in 1948. His right arm was broken and his elbow joint was rendered incapable of motion. With characteristic determination, Les had the doctors set his broken bones in such a manner that his partially immobilized arm would always be in position to pick a guitar.

Shortly after that, in 1949, Les and Mary were married. By the early Fifties, they'd relocated to the metropolitan New York area, where they began to perform on television, at the time a new medium. The duo had a regular, nationally televised show, *At Home with Les Paul and Mary Ford*, sponsored by Listerine. The format was unique, even for the experimental years of television's infancy, and yet another testimony to Les' gift for innovative thinking. For one, the show was broadcast live daily from Les and Mary's home in Mahwah, New Jersey, which had been specially outfitted with the necessary equipment. In addition, Les hit on the idea of doing several five-minute shows daily, rather than following the usual format of one 30- or 60-minute show

per week. Les and Mary packed each five-minute segment with comedic dialog, music and, of course, a plug for Listerine. The shows helped make them a household name in the early Fifties, as did their hit records, which included "Tennessee Waltz," "Mockin' Bird Hill" and "Vaya Con Dios."

Given Les' high visibility at this time, and his reputation as the Thomas Edison of the electric guitar, it made perfect sense for Gibson to approach him in 1950 with the idea of using his name and design input on a brand-new instrument they'd come up with. The guitar market had shifted appreciably since 1941, when Les first brought the Log to Gibson and was laughed at for his pains. Most significantly, Fender had introduced a solidbody guitar called the Broadcaster (subsequently renamed the Telecaster) in 1950, and it had become hugely popular. To remain competitive, Gibson needed a solidbody design of its own.

Gibson's Ted McCarty did the main design work (see sidebar). He brought a prototype of the instrument to Les and Mary, who were recording in Pennsylvania. After inspecting and playing the instrument, Les is reported to have said, "They're getting too close to us, Mary. I think we should join them."

Les, as usual, had a few ideas of his own. He

was keen on the notion that Gibson's solidbody should represent an upmarket alternative to the popular Fender Telecaster. "We knew what our competitors were doing. My argument was, 'What they've got is just an ironing board.' My idea was to make our guitar so beautiful you'd just have to love it. It looks as good as it sounds."

The first production model Gibson Les Pauls were introduced in 1952. But he had begun using prototype versions of the guitar as early as 1951. According to Les, his recording of "Tiger Rag" featured a model so early it still had a flat top, not the contoured carved top that would later become a hallmark of the Gibson Les Paul. Later tracks like "Meet Mr. Callaghan" and "My Baby's Comin' Home"

LES HAD THE DOCTORS SET HIS BROKEN BONES SO THAT HIS ARM WOULD ALWAYS BE IN POSITION TO PICK A GUITAR.

feature a prototype Les Paul gold top.

"How High the Moon," released in 1951, is significant for another reason. It is the first track where Les switched from cutting lathes to tape recorders. He modified an Ampex tape machine with an extra head and stacked up 24 tracks for "How High the Moon"—an astonish-

ing number of tracks back in '51. Les developed a relationship with Ampex as well and was a pioneering figure in the development of multi-track tape recording.

The dawn of the Sixties brought an end to America's post-WWII age of innocence. With it went the kind of endearing naiveté typified by *At Home with Les Paul and Mary Ford* and the duo's pop hits. This shift in American popular culture was reflected in the couple's personal lives as well. They divorced in 1961 and left Capitol in '62, the same year the Beatles began their recording career. Les was stricken with Ménière's Disease that year as well, and also underwent a bone-graft operation on the little finger to his left hand in an effort to combat what was becoming an increasingly severe arthritic condition. It was the beginning of a long spell of health problems. In 1964, a visiting friend accidentally cuffed Les' ear, breaking the eardrum. Les wound up undergoing four very difficult ear surgeries.

In 1965, Les Paul decided to retire from playing music and focus on his inventions. But a decade later, he was back in the game, unable to leave the guitar alone. "My doctor said, 'Les, I want you to go back to work,' " he reported at the time. " 'And work hard. You'll live longer.' " Les survived a stroke and a heart attack in 1975. The very next year he recorded a Grammy-winning duet album, *Chester and Lester*, with his fellow guitar legend, Chet Atkins. A quintuple-bypass heart operation landed Les in the hospital in 1980, but he was back onstage by '82, and in '84 began a regular Monday night residency at New York City jazz club Fat Tuesday. He later moved uptown to another Manhattan nightspot, Iridium. But Monday night remained his night.

Numerous musical icons, including Paul McCartney, Keith Richards and Tony Bennett, stopped by Iridium to sit in with Les. Up-and-coming players were also invited onstage. The greats and the unknowns were equally subject to Les' good-natured wisecracks, but all came away delighted at having traded riffs and remarks with the grand old man of guitarodom.

The final years of Les Paul's life were filled with well-deserved honors. Guitar greats Eric Clapton, Jeff Beck, Buddy Guy, Keith Richards, Billy Gibbons and Joe Perry flocked to perform on Les' final album, *Les Paul and Friends: American Made World Played*, released in celebration of his 90th birthday in 2005. The disc placed two more Grammys in Les' collection. To these honors were added major tributes at the Smithsonian Institution, the Rock and Roll Hall of Fame and even the White House. On the latter occasion, then-president George W. Bush asked, "How are they treating you, Les?" To which he promptly replied, "To tell you the truth, I'm a little hungry." He was quickly escorted down to the White House kitchen.

Les is sure to receive many more tributes and honors, and of course the guitar that bears his name will remain in demand perhaps forever. His longtime sidemen at Iridium plan to keep the Monday night institution going—one more guarantee that Les Paul's name and legacy will endure. His onstage spot may be vacant, but his place in history is well assured. ●

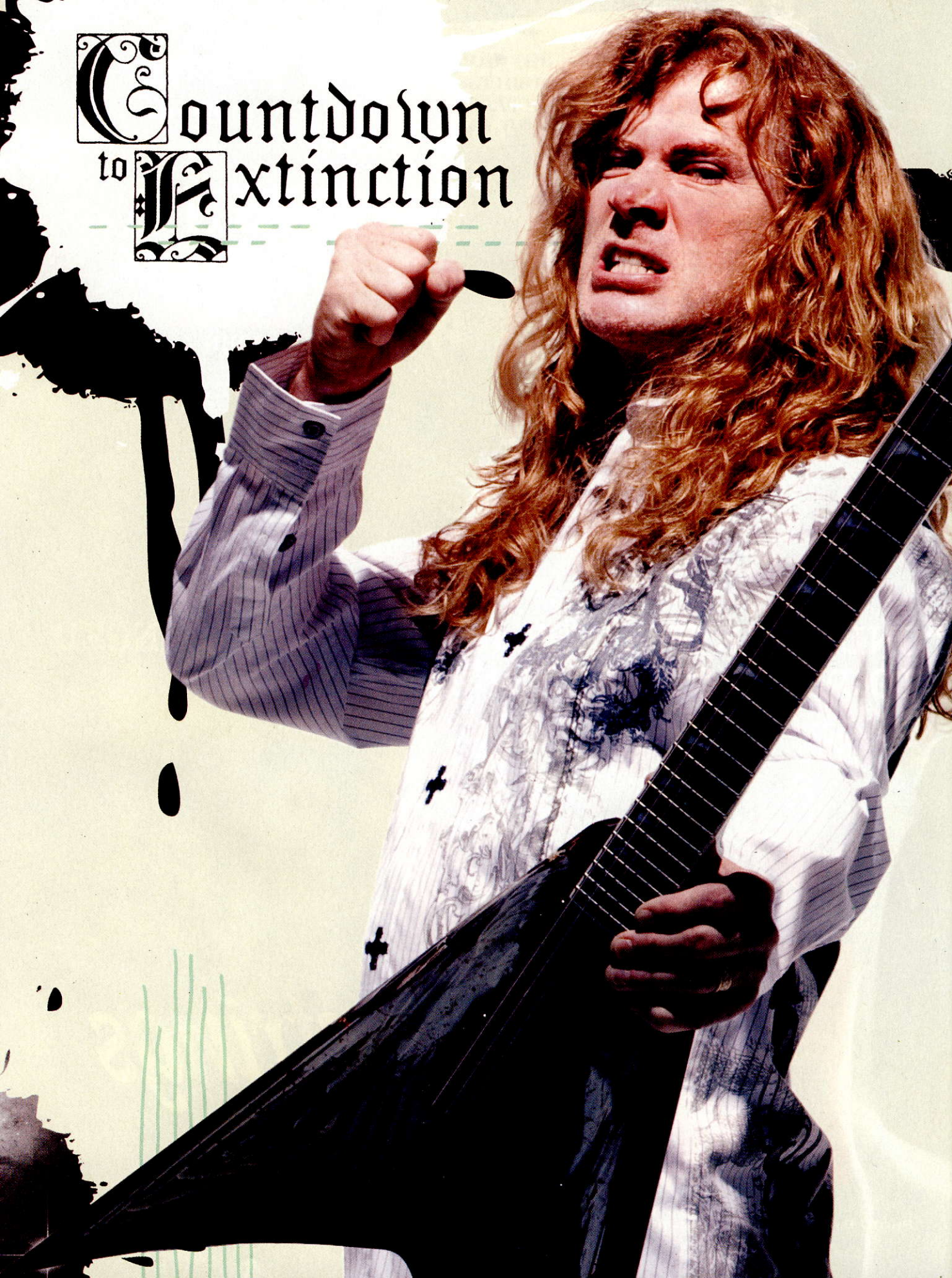
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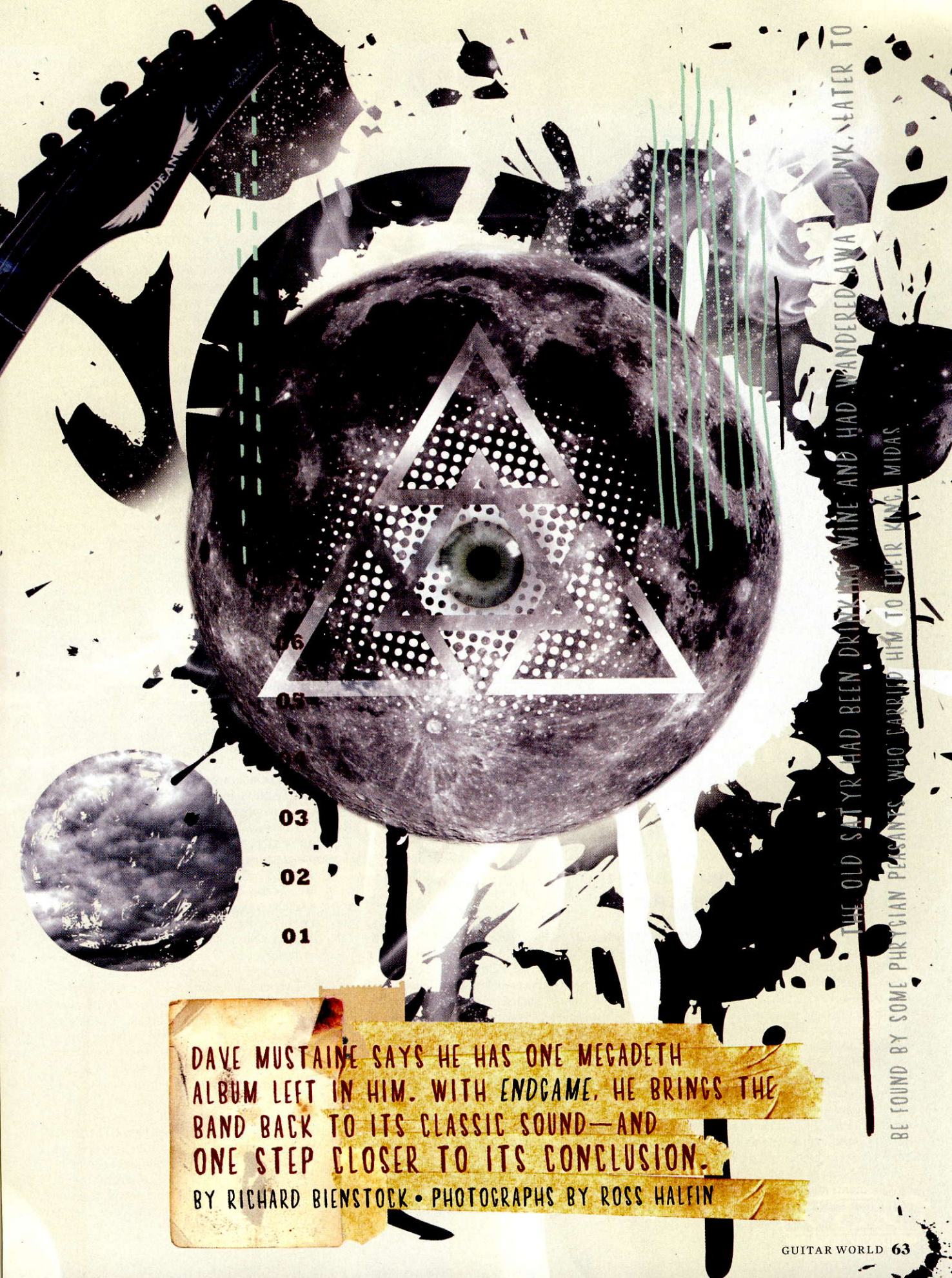
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Countdown
to Extinction





06

05

03

02

01

DAVE MUSTAINE SAYS HE HAS ONE MEGADETH ALBUM LEFT IN HIM. WITH *ENDGAME*, HE BRINGS THE BAND BACK TO ITS CLASSIC SOUND—AND ONE STEP CLOSER TO ITS CONCLUSION.

BY RICHARD BIENSTOCK • PHOTOGRAPHS BY ROSS HALFIN

THE OLD SATYR HAD BEEN DRINKING WINE AND HAD WANDERED AWAY

BE FOUND BY SOME PHRYGIAN PEASANTS WHO CARRIED HIM TO THEIR KING MIDAS



Mustaine and Chris Broderick



ou know," says Dave Mustaine, "the other day I was trying to explain to a friend the story of King Midas, and how terribly lonely that must have been for him to have everything he touched turn to gold. After a while that's gotta suck, don't you think? Especially if you touched your loved one..." The Megadeth singer and guitarist lets out a big laugh. "Although given some of the people I've had in my life, I'd probably be better off."

While it's safe to say that Mustaine's career hasn't been exactly 100 percent golden—he's experienced his fair share of lineup changes, lawsuits, personality clashes, drug addictions, less-than-stellar records, career-ending injuries, breakups and reunions, for starters—he has been blessed with something of a Midas touch. In the more than 25 years that he's fronted Megadeth, Mustaine has crafted a body of work practically unparalleled in the world of heavy music. Several of his group's early albums—1986's *Peace Sells...But Who's Buying?*, 1990's *Rust in Peace* and 1992's blockbuster *Countdown to Extinction*—continue to have a great influence on metal bands.

Which is not to say that Mustaine's best moments are behind him. By his own estimation, they're staring him square in the

face. The Megadeth leader recently put the finishing touches on *Endgame*, his band's 12th studio album and, in his opinion, one of the strongest of his career. "I don't know that I could make a better record than this one," Mustaine says proudly. "I know I have another record in me, and probably a few more good songs. But this one'll be hard to top."

He's also energized about the current Megadeth lineup: *Endgame* was recorded with drummer Shawn Drover and bassist James LoMenzo, both of whom played on 2007's *United Abominations*, and new guitarist Chris Broderick, who stepped in for departed lead player Glen Drover during the 2007-2008 Tour of Duty road jaunt. *Endgame* marks Broderick's first recorded appearance with Megadeth, and the former Jag Panzer and Nevermore

guitarist not only holds his own alongside Mustaine but also against the impressive players who preceded him in the band. "Chris is an absolutely incredibly talented musician," says Mustaine. "And I honestly gotta tell ya, if I compared the guys I have now to any of the ones from the past, it'd be really hard not to say that this lineup isn't the best I've had."

Which is saying something, given the fact that earlier in the decade it looked as if Megadeth itself had become solidly of the past. After suffering radial nerve damage in his left arm in 2002, Mustaine called it a day, abruptly disbanding the outfit he had led for most of his adult life. He was, however, unprepared for what would come next. "There was a good 17 months there where I would talk to people and be like, 'Hi, I play guitar...' And then I'd stop myself and go, 'Well, I used to play guitar.' And that hurt," Mustaine recalls. "Or I'd hear myself say, 'I used to be in a band called Megadeth,' and it was like, Oh my God, *used to? Really?* It felt like shit." Following a year and a half of intense rehabilitation, Mustaine rebooted Megadeth in 2004 with a fresh lineup and album, *The System Has Failed*. *United Abominations* followed three years later, and now comes *Endgame*.

As for what the future holds, if Mustaine gets his way—and he usually does—there's little doubt more golden moments lie ahead. But if there's anything to be gleaned from the past, it could be said that the only constant in Megadeth is change. "I have fear about the born-on date on the bottom of my feet, and what that date is," Mustaine admits. "Like, when does Megadeth's music actually lose its cool? Did we already go through that period and survive? I mean, I'm nearing the point where I'll be viable to be a contender for the Rock and Roll Hall of Fame. What's gonna happen *then*? All I know is, every day there's a new twist in my life that makes me excited to wake up and find out what's gonna come next."

GUITAR WORLD Since you restarted Megadeth in 2004, it seems that each album comes closer to what many people consider to be the band's classic sound. In that respect, *Endgame* sounds more focused than its predecessors.

DAVE MUSTAINE I don't think focus was ever a problem, but let's put it this way: things have become less distracted. *The System Has Failed* was a heavy record, and in that respect it was a return to form. But we weren't 100 percent there as a band. That's because *System* was basically recorded as a session album. I had left Megadeth; I hurt my arm, and as far as I was concerned, I was done playing guitar. When I got better and came out of retirement, it was with the understanding that I was doing a solo record. But while I was in the studio recording *System* I got a call from [then record label] EMI. They said, Oh, sorry, we forgot to tell you—you owe us another Megadeth record. So you can go do your little solo project, but until you give us that album, we own you for the rest of your life. Long story short, I changed what was supposed to have been a solo record back to a Megadeth record and put together a band. That's when I met the Drover brothers. Having those guys in the band got me really excited again, and that's when I decided I was

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going to do more than one record. So we did *United Abominations*, which was even more of a return to form. We just needed to settle in and get comfortable, get back in the saddle. Now, with Shawn, James and Chris on guitar, I feel we're there.

GW As with almost every album since *The System Has Failed*, you wrote the majority of *Endgame* entirely on your own. What's your process as a songwriter?

MUSTAINE I can give you any number of answers to that question, and they'd all be correct. Because there really is no set formula for me. I just let the music tell me where it wants to go. For example—and this is a touchy subject for me right now—I wrote the *Endgame* song “The Hardest Part of Letting Go...Sealed with a Kiss,” after my wife said to me, “We’ve been married 17 years and you’ve never written a song for me.” So I did. And...she doesn’t like it. [laughs] Because the second half of the song talks about me bricking somebody up in a wall. And she’s like, “You better not brick me up in a wall!” So I told her, “Honey, this is no more about you than ‘In My Darkest Hour’ is about [late *Metallica* bassist] Cliff Burton.” People have always thought that that song is about Cliff because I’ve said that I wrote the music when he died. And the music is about him, but the lyrics are about [Mustaine’s for-



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eggs, where the chicken made a contribution and the pig’s ass is on the plate? Or is it 50/50 and you’re both giving your all? What I’ve experienced over my career is that it can go any number of ways. There have been songs I’ve written with my guys where we’d all con-

mer girlfriend] Diana. It’s a similar thing with “The Hardest Part of Letting Go.” I wrote the music for my wife, but the lyrics were inspired by an Edgar Allan Poe story, because I thought the song called for an interesting twist.

GW I assume that’s the first and last song you’re going to write for her.

MUSTAINE At least for a while. But the thing is, music is totally for the listener to interpret. It’s understandable that I would write a song and expect her to get it, because she’s a musician’s wife. But as far as my expecting her to like it...well, she’s exercising her rights. She knows she’s safe with me, so she can say she doesn’t like the lyrics, and if she ever sees me with a trowel she’s going to kill me! [laughs]

GW When it comes to songwriting, in general you’re not a particularly collaborative guy.

MUSTAINE I don’t mind writing with other people. The trick is in figuring out what each person is putting in: Is it like bacon and

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tribute. Then there are other songs where the band didn't really contribute that much, but unfortunately when the credits go down on paper it says "Written by Dave Mustaine and so and so." So there's the problem. But would I mind collaborating with other people? No.

GW You seem pretty content with your current bandmates. How did new guitarist Chris Broderick come into the picture?

MUSTAINE Glen Drover recommended him. When Glen first said he was leaving the band, I thought, let's call up [*Nevermore guitarist*] Jeff Loomis or [*Annihilator's*] Jeff Waters. Now, I certainly wouldn't pick Waters anymore, but I did get in touch with Loomis, and he couldn't commit because he was in the middle of doing a solo record. And I understood that, so I moved on. That's when I decided to take a look at Chris. I watched some of his stuff online, and I thought, He's good. He's *really* good. So we met, and I found him to be exactly what I needed. He's really focused on his guitar playing...and his bodybuilding. So I told him, "The only thing you need to understand is that Megadeth fans are pretty particular about who we are. I mean, you've got a great physique, and it's totally cool to be healthy, but let's be real about it: you're a guitar player. Instead of squeezing in Megadeth in between workouts, you need to understand you're squeezing workouts in between being in Megadeth. Weightlifting won't make you famous!"

GW Physique aside, you've stated that Chris is the best guitarist you've had in Megadeth. Taking into account the caliber of the guys who have come before him, that's no small compliment.

MUSTAINE There's a difference between being a great guitar player and having that little extra something, that flair. And Chris has it. I've been saying that he reminds me of Randy [*Rhoads*], because finding Chris makes me feel like I know what Ozzy must have felt when he discovered Randy. So we get along great. You know, people have heard me say that I "sang" solos to [*former guitarist*] Marty [*Friedman*] in the studio, and I did. I did it to [*former guitarists*] Jeff [*Young*], Chris [*Poland*] and Al [*Pitrelli*], too. But Chris Broderick? I only did it two times, and there are literally hundreds of thousands of notes on *Endgame*. Now that is a testimony to a guy who has studied his partner.

GW You've always been somewhat humble about your own guitar skills.

MUSTAINE One thing I will say is that, recently, I've noticed myself being voted into so many of these "best-of" guitar columns, and that's really awkward for me, because I've grown accustomed to never being recognized for my playing. I've always wanted to be great, but I think I became so used to being number two that I forgot there even

was a number one. And the self-deprecating thing became a way for me to not get too caught up in it. I could say I'm not that good before someone else did.

GW A trademark of your guitar sound is the fact that you almost always play in standard tuning. You don't drop-tune, which is *de rigueur* for metal acts these days.

MUSTAINE I feel that the guitar needs to be tuned to A440 so you can get the correct response out of it. And I believe that if you play some of those low-tuned songs on a guitar in standard tuning, you'll hear that a lot of them don't have good melodies. It becomes almost atonal and percussive. But now everybody does it, and because everybody's in a band and has a song, you hear it more and more. A study was done recently that said there's something like seven or eight million bands on MySpace. Now, how many of those bands do you think suck?

GW I don't know. Seven or eight million?

MUSTAINE A lot of 'em, yeah! I'm a professional, and a lot of people I know who are professionals suck. There was a period when I kinda sucked.

GW You think so?

MUSTAINE I think that the [*1999 Megadeth*] record *Risk* would have sold if it had been called the Dave Mustaine Project. I think people would have loved that. But they expected to hear Megadeth, and they heard the record and were like, You know what, Dave? We know you're having problems with Marty, but you're the leader, so tell him to shape up or ship out. Well, I kinda did, and that's why he shipped out. After *Risk* I told him, "Man, we need to go back to our roots." And he had a nervous breakdown. I mean, God bless the little fighter, but I didn't want the guy to have to have a day nurse with him. You know that footage of Michael Jackson walking to court in his pajamas? That's kinda how Marty was showing up at the end. He would walk in and it was like, Oh my God. And I thought, You know what? This is because

we worked him too hard.

GW Do you ever talk to any of the former members? In particular, do you have a relationship with Dave Ellefson, with whom you had a pretty public falling out after almost 20 years of playing together?

MUSTAINE You know, Dave sued me for 18-and-a-half million dollars. [*In 2004, Ellefson filed suit against Mustaine claiming, among other things, breach of fiduciary obligation, libel and emotional distress.*] And he lost. That had to have hurt. And the fans—a lot of them turned on him. That had to have hurt. He lost one of his oldest friends. That had to have hurt. There probably were a lot of changes, financial and otherwise, he had to make in his life after Megadeth. That had to have hurt, too. And I'm not the kind of guy to sit back and watch that happen to somebody




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who, at one point, I loved. So I met with Dave a while ago and we had dinner, and he said, "You know, [suing you] was the stupidest thing I've ever done. I wish I never did it." So I forgave him. Bottom line for me is there's this one little thing I'll always be curious about: I just keep thinking, if he had won the lawsuit, what would he have done? Would he have taken 18-and-a-half million dollars from me? Or would he have just said, You know what? I was just trying to prove a point. Let's get back together and you behave yourself.

GW Do you think he wants to be back in Megadeth?

MUSTAINE I don't know. I think a person would be nuts not to want to be with me. I have a successful enterprise here. The band is

better now than we've ever been. And I think our success right now is probably more obvious than it's ever been.

GW That must feel good, given that you're a quarter-century into your career with Megadeth. Did you think you'd be going this long?

MUSTAINE Well, one thing that I realize is that when I started playing, things were so different in terms of what we considered "excess." Marijuana was a juvenile drug, cocaine was kind of like a sophisticated drug, and heroin was for the serious guys. And it got so out of control in the late Eighties and Nineties. My god, how many people OD'd during that time? I was one of them. Nikki [Sixx] was one of them. Several people died. It's just crazy what we were doing. But it was all in the name of rock and roll. A lot

of it, I don't even remember what happened. Someone would come up to me and say, "Yeah, you died yesterday." And I'd go, "Really?"

GW Does it surprise you that you're still standing?

MUSTAINE Yes, but here's the thing that I love—the way the story is coming to a climax. Retirement is looming, and I'm actually okay with it. It's a lot different when you surrender the baton as opposed to having someone take it out of your hand. And I'm ready to pass the baton because there are so many guitar players that are better than me right now, and there have been all along. I think there's a new generation out there that needs to have its shot.

GW When you say "retirement is looming"—just how close is it?

MUSTAINE I've got one more record on my contract. Then I'm done.

GW What will you do after that?

MUSTAINE I'll probably move off into the private sector. I have a studio going [Vic's Garage, in San Marcos, California] that I'm handling with my son, and we're trying to do a little "metal academy" type thing there. Just something cool to give back to the community, because man, I'm so overpaid and underworked, I have to give something back.

GW So you'll become more of a behind-the-scenes kind of guy?

MUSTAINE As I get older I have to. I have to go get surgery on my back in a couple days. I'm losing my mobility because of headbanging for all these years. So just by process of elimination I'm having some things taken away from me. And if I can't do it onstage anymore, I don't wanna do it at all. I'm too much of a proud person.

GW When that day comes, will you leave feeling you accomplished everything you set out to do?

MUSTAINE I feel that way right now. So I very much could walk away. And I'm actually leaning more toward leaving than staying because of my own pride and concern for wanting to go out on top. It's important for me to do the right thing, and I think it would be great, if I was going to stop, to do it on the right level. Especially in this business, because people are always clamoring for more and more. But like I said, it's time for me to start getting into some philanthropy. ☀



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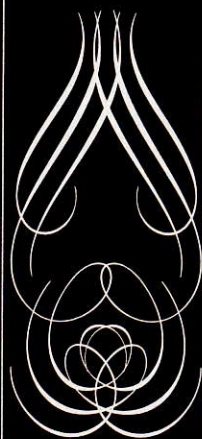
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DIED SEVEN
YEARS AGO,
**ALICE IN
CHAINS**
DIED WITH HIM.

GET BORN AGAIN

WITH **BLACK**
GIVES WAY TO **BLUE**,
THE BAND RISES
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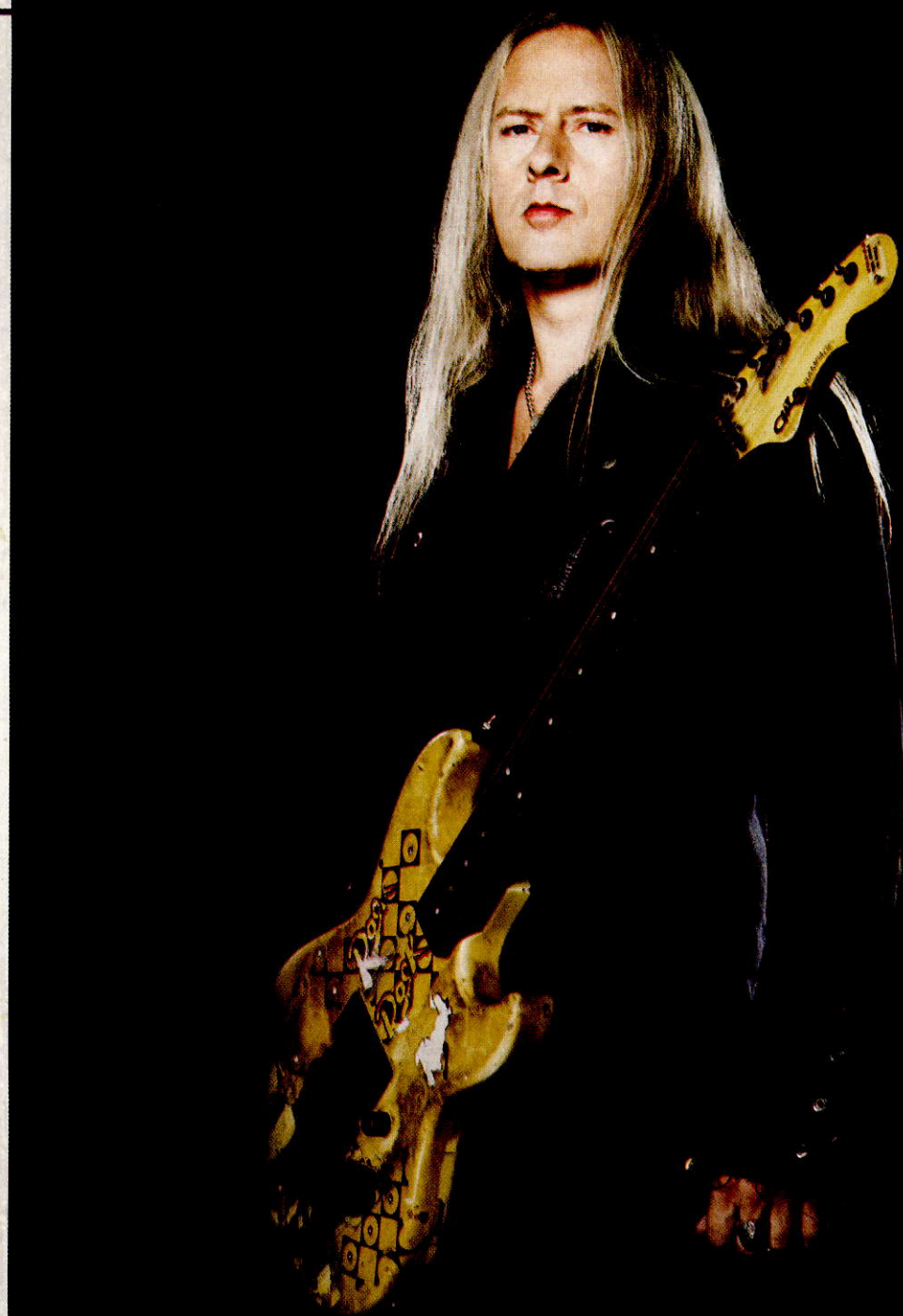
**JERRY
CANTRELL**

REFLECTS ON
AIC'S PAST
GLORIES
AND THEIR
NEW LEASE
ON LIFE.

**GW
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NOT EVERYTHING THAT HAPPENS IN VEGAS

stays in Vegas, and for Jerry Cantrell of Alice in Chains, that's a good thing these days. Earlier this year Cantrell had what he calls "a thunderbolt moment" in a Vegas recording studio, and one that he now looks on as perhaps the high-water mark of his long career. It was the kind of moment Cantrell can't stop talking about, and in the course of several interviews, over progressive days, the guitarist goes back again and again to an image of...well, a piano.

There was once a time in Cantrell's long and storied career when the idea of Alice in Chains in Vegas with a piano might bring up bacchanal images to rival anything in a Seth Rogan movie. That would have been Alice 1.0, back in the Nineties, when the Seattle band were poster boys for both crunchy guitar riffs and rock and roll excess. That was back when lead singer Layne Staley was still alive, and when Alice rode a series of hits like "Rooster" and "Man in the Box" to the top of the charts, selling more than 17 million albums in the process. When Cantrell pauses to talk about those heady days, his speech slows like he's trying to describe an accident that he witnessed but doesn't quite believe.

"What happened to all of us in Seattle was, and still is, a special thing that doesn't happen very often," he says. "Still, you feel like an old fuck when somebody lists you as an influence." A raspy laugh follows.

At 43, Cantrell has lanky good looks that belie his age, but that dark laugh also suggests a life that has left scars, both visible and hidden from view. He's buried more than a few friends, done things he regrets and watched addiction derail his band in the public arena. Not much shakes Jerry Cantrell, but back in Vegas, it took only a grand piano and a sheaf of sheet music.

The piano belonged to Elton John, and it was sitting in a Vegas studio one day earlier this year. Even before Sir Elton walked into the room, Cantrell says he felt something shift just looking at the piano and knowing it was involved in something he had created. "It was truly magical for me," he recalls. "It was this inanimate object, but it was magical." Though Cantrell grew up idolizing guitar players like Eddie Van Halen and Jimmy Page, the songwriting of Elton John had an indelible effect as well, particularly when Cantrell began to craft his own songs.

"He was the guy who got me turned on to music," Cantrell says of John. "It is really hard to put into words how deeply I felt about it."

The moment was all the more poignant because the words and music sitting on Elton's piano were from the title song to the new Alice in Chains album, *Black Gives Way to Blue*, Cantrell's ode to Layne Staley. Elton was providing the piano track.

At first Cantrell didn't know if he could write the song "Black Gives Way to Blue"—or, for that matter, if he should. In the seven years since Staley's death from a heroin overdose, Cantrell found it hard to talk about his friend's passing, much less eulogize him in music.

Cantrell's song to his lost comrade became an exorcism of sorts. He calls it the album's "benchmark," but it also could serve as the start of the second half of Alice in Chains. In the months before writing it, Cantrell had been suffering from an unexplained illness. "I got deathly ill," he says. "I had these mystery migraines, intense physical pain, and I'd even gotten a spinal tap to test for certain things. They never could find anything wrong with me. I felt I was puking up all this undigested grief in losing Layne." Once Cantrell started writing the song, and the rest of the album, his mystery illness disappeared.

"Black Gives Way to Blue" was one of the first songs he penned, but it was also the last track the band recorded for the album. Cantrell wrote a demo of the song first, but it wasn't until he'd sent it to the other band members that he trusted his instinct to move ahead with it. "It is one of the heaviest songs I've ever written," he says. "And that's fucking heavy."

Getting Elton John to play on the record was serendipity. John was recording down the hall in the studio Alice was working in, so Cantrell sent him a note and a tape. "I

explained that this is the title track, and a song from the heart for Layne. I said, 'Would you consider playing some keyboards on it, whatever the hell you want?'"

Cantrell didn't hear anything for a week and thought that was the end of it. Then he was out to lunch during a studio break and his cell phone rang. "The studio manager called and said that Elton wanted to talk right now." Cantrell left his burger sitting on the plate and rushed back. John said he was moved by the track, was a fan of Alice's and Layne's and would be glad to play on it. A few weeks later Cantrell watched John add piano, and in a few short takes a band known best for guitar riffs had its first signature piano track.

NO CONVERSATION WITH CANTRELL stays on pianos for long, however. Prior to our first chat, Cantrell had spent the morning working on his guitar rig, which he's always fine-tuning. He prefers Bogner amps but says he's a bit of a Luddite when it comes to new technology, as well as new music. "I don't listen to the radio even."

Over the past decade a lot of rock radio has shown influences of Alice, even as the band itself has been missing in action. Echoes of Cantrell's guitar stylings can be heard in everyone from Tool to System of a Down to Daughtry, the latter being enough of a fan that he played a benefit for the Layne Staley Fund. Sometimes Cantrell's influence is so great that younger players border on imitation, but Cantrell says he couldn't care less. "That doesn't bother me," he says. "Gear accounts for, say, 25 percent, and you can cop some sounds, but the 75 percent that you can't cop, it's me. It's my fingers, and my flesh on the wood. It would be hard to emulate our sound because nobody has us. But I don't spend a lot of time looking back."

This is the only thing Cantrell says over the course of two days that seems disingenuous, as ghosts certainly run through *Black Gives Way to Blue*. Even the song titles—"All Secrets Known," "Lesson Learned," "Private Hell"—hearken back to Alice themes from earlier albums.

What few fans knew in the first Alice era was that Cantrell wrote most of the songs, with Staley usually contributing lyrics. Given Staley's public struggles, some also mistakenly attributed the band's darkness solely to Layne's demons, when in truth no one in the group was a choirboy. Cantrell sounds and acts arrow straight these days, though he's quick to note that *Black Gives Way to Blue* is not a celebrity rehab album by any stretch. "If you're going to write your rehab record, write it and throw it away and get that out of your system," he says with a laugh. "We've never been about messages, and we've

never been a political band. This is an album about personal experience. It's a pretty natural progression, but there are some stains you just can't wash off."

If there are unifying themes on the album, they are survival, and, to a lesser extent, facing mortality. "Bands usually aren't meant to last," Cantrell says. "In this line of work, to keep everybody together through the mishaps, from death, to breakups, to 'no success,' while there's shit going on, and there's a lot of shit going against you, and to still be able to care about it and kick ass...well, that's something. I've had plenty of fucking moments where you just want to give up, but you suck it up, and you take another step, and sometimes it comes down to remaining breathing."

And breathing for Cantrell usually means breathing while



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a lot
of time
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playing guitar. Even during his darkest moments, when he wasn't touring, playing has always kept his creativity going. "When I pick up a new guitar, or sometimes even when I pick up someone else's guitar, it can trigger you to do something you weren't thinking about." And even if Cantrell continues to gush about how the music of Elton John and lyrics of Bernie Taupin affected him, almost all of Alice in Chains' music began with a guitar riff. "It always starts with a riff, and a lot of times lyrics don't come right away. The other guys have countless versions of me singing countless lyrics."

While the new album will appeal to anyone who loves tasty Cantrell riffs—and virtually every track has an extended solo—it's the lyrics about loss that make this effort stand out from their catalog. "It's all pretty human shit," Cantrell observes. "It's not just related to a person who is a musician; everybody loses people, and everybody does shit that they know is wrong."

"All of that stuff, it's all on that record. From the worst to the best, being okay with that, being okay with things you can't change. We certainly wish Layne was here, and that's never going to be right."

THE GENESIS OF ALICE in Chains began in the mid Eighties, in an era that now seems to the band members, and maybe to some of their fans, as if it were a century ago rather than just two decades past. It was back in a time when EPs came out on vinyl, the biggest metal groups used hairspray, and the most

successful band from Seattle was Heart. Then on a sunny summer day in 1986, Layne Staley ran into a drummer named Sean Kinney on Alki Beach in West Seattle. They chatted about bands they liked, mostly metal and hard rock groups. Staley didn't even hear Kinney play, but something about the way Kinney held himself stayed with Layne enough that he kept the drummer's number on a piece of paper.

The first version of Alice in Chains began a year later, but even that part of the story started ass-backward. At the time Cantrell was working several part-time jobs to pay his rent while pursuing his dream of being a musician. "I was 20 at the time," Cantrell recalls. "I was working throwing boxes of frozen fish in a warehouse." When Cantrell wasn't at his day job, he was playing guitar, learning off albums and jamming with any band he could find or form. A conversation he had that year with his mother cemented his choice of a career. "She was ill by then, and she told me, 'You gotta have something to fall back on; you gotta go back to school.' I told her, 'I'm not falling back. This is what I'm going to do.' And it was right after that she died, and I met Layne, who was a like-minded individual."

Staley and Cantrell formed an immediate bond, sharing many musical influences, but they didn't instantly start a band. Instead,

Cantrell began putting together the embryonic Alice in Chains, while Layne played in a funk band that he thought offered more possibilities. Soon they were rooming together, however, in a room in the Music Bank rehearsal studio, having come up with the genius idea that they'd save funds by living in their practice space.

Staley gave Cantrell his old scrap of paper that had Kinney's number on it, and the drummer and guitarist formed the first piece of Alice. Next in was Mike Starr on bass, and the three-piece began rehearsing singers. Staley watched most of those early rehearsals, providing Simon Cowell-like commentary and reporting that none of the singers were good enough for the band. Sick of his criticism after several months, the other members suggested he put up or shut up. "Layne was actually the last one to join," Kinney notes. Early on the band was more interested in a glam-rock aesthetic than on forging a new genre. "Somewhere in there, we did a couple of tunes where it seemed to be happening," Kinney says. Two weeks after their formation they were playing a gig at the University of Washington, trying to fill out a 40-minute set with a couple of originals "and Hanoi Rocks and David Bowie covers," Cantrell recalls.

The band performed in many of the same dive bars as Nirvana, Mudhoney and Pearl Jam but didn't find much success until its demo struck a chord at Columbia Records. Yet even at that nascent stage, the band exacted an "us-against-the-world" attitude when the label suggested they switch drummers. "[Columbia Records chairman] Donnie Ienner put pressure on us to get a new drummer, and we were like, 'Fuck you, man, Sean is our drummer,'" Cantrell recalls. As it was, Kinney almost missed the sessions for *Facelift* when he broke his hand.

One of Alice's early breaks came when they got a slot as the opening band on a Van Halen tour. At the end of the tour Cantrell asked Eddie if he could buy one his signature guitars, and Eddie said no problem. Cantrell was still struggling to make ends meet and was living in an extra room at the house of Pearl Jam's manager Kelly Curtis at the time.

When Cantrell arrived back in Seattle, the first words from Curtis were, "Finally, now you can get your shit out of my garage." When Cantrell looked, he discovered that Eddie had sent him dozens of boxes of gear... for free. "There were two guitars, and three stacks of amps," he recalls. "It was one of the coolest things anybody ever did for me."

Facelift sold 400,000 copies the summer before Nirvana's *Nevermind* came out, and eventually the album went Platinum. The hits followed from there, though it was the acoustic 1994 EP *Jar of Flies* that was their first chart-topper. By then Mike Inez had joined on bass, coming from Ozzy Osbourne's band.

Inez observes, "We were always the metal stepchildren of the Seattle scene. We were the heavier ones, but we put out an acoustic record, and it went to Number 1. We could get away with that kind of stuff because we were the underdog."

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G&L Rampage guitars have shaped the sound of every **Alice in Chains** record. Now the once-discontinued model returns as a **Jerry Cantrell signature guitar**, complete with a spruced-up feature set.

BY ANDY ALEDORT



AS THE CREATOR OF SUCH crushing grunge rock masterpieces as “Man in the Box,” “We Die Young,” “Would?” and “Them Bones,” Alice in Chains guitarist/singer/songwriter Jerry Cantrell is well-known for his distinctive sound and playing style. Part of that signature tone originates from his unique choice of ax: his 1985 G&L Rampage. But the journey that led Cantrell to this particular guitar was circuitous.

He explains, “The story really begins back in 1984, right after I started my first year of college. I had a friend that played the drums, and we jammed a lot. His dad owned an insulation company in Dallas, Texas. One day while we were in class taking a test, my friend mentioned that there was a great music scene in Dallas, and he suggested that we take a year off from college and try to put a band together.

“I said, ‘That sounds pretty good.’ So I walked up to the front of the class and turned in my test—and all of my books, too. I sat back down and said to him, ‘All right, let’s go!’ He said, ‘What the fuck did you do that for?’ and I said, ‘Hey man, this was *your* idea. Let’s go!’ So we did. We packed up the truck and moved to Dallas about a week later.”

Cantrell discovered a burgeoning hard rock/metal scene in Dallas and, especially, in Houston, where his favorite club, Cardy’s, featured early incarnations of Pantera. The guitarist soon landed a job at Arnold & Morgan Music, a store in Dallas. “We could just smoke

pot and play guitars all day long,” Cantrell says. “It was a really great job for a 19-year-old kid.”

One of his buddies at the shop had a Rampage, and Cantrell fell in love with it right away. “From the very first time I picked it up and played it, it just felt *right* to me,” he says. “It was designed to blend the playability and high-end sound of a Strat with the darkness and full-bodied sound of a Les Paul.” Though some Rampage guitars were built with bodies of ash or poplar, “my Rampage is an all-maple guitar,” Cantrell says. “The neck is hard rock maple, and the body is maple, too. Also, it has one pickup with one volume knob. I’ve never had the need for a lot of knobs or switches, so the design has suited my needs perfectly.”

Cantrell’s primary Rampage is tuned to what he calls “standard Alice in Chains tuning”: standard tuning one half step down (E \flat A \flat D \flat G \flat B \flat E \flat). A second Rampage that he purchased shortly after he acquired the first is in drop D tuning down one half step (D \flat A \flat D \flat G \flat B \flat E \flat).

On the new AIC album, *Black Gives Way to Blue*, Jerry combines the Rampages with his other main ax: the infamous white Les Paul with burn marks all over the front. “I had a lot of fun with a torch for a couple of days,” Jerry says with a laugh, “burning a design into the face of that white Les Paul. For just about all of the Alice in Chains records, my guitar sound has been a combination of that Les Paul with the G&L.”

For amplification, Cantrell stuck with his tried-and-true Bogner Ubershalls. “I used a Reinhold Bogner—modified Marshall exclusively on *Facelift* and *Dirt*,” he says, referring to the Alice in Chains albums. “I love that sound: clear low end with a lot of growl that doesn’t come at the cost of definition.” Cantrell also used a range of smaller amps, such as Orange, Laney, Matchless, Vox AC30s and a Bogner Fish preamp.

Cantrell fans will be happy to learn that the guitarist has teamed with G&L to create a Jerry Cantrell Signature Rampage (see review on page 150). Cantrell says, “The signature model will feature a few tweaks I came up with simply because some elements of the original design were weak. The locking mechanism at the nut was basically just a couple of plates that clamped down, but they would snap off every time you put pressure on them. So I replaced the nut with a Floyd Rose, which is a lot sturdier and more stable.”

He also modified the pickup, replacing the original Schaller pickup with a Seymour Duncan Jeff Beck model. “In addition,” Cantrell says, “the guitar came stock with a Kahler tremolo system, and the low E string would fall out of the saddle when you pushed the tremolo bar all the way down. The solution was to countersink the tremolo, which put more tension on the strings and kept the E string sitting securely in the saddle.” While many guitar players have shown a preference for Floyd Rose tremos, “that never really worked for me because I’m a very heavy-handed rhythm player,” Cantrell says. “Whenever I’d mute with a Floyd, I’d always push down too hard and inadvertently raise the pitch of the strings. That doesn’t happen with the Kahler.”

One of the most striking elements of Cantrell’s Rampage guitars is his custom artwork, which includes two stickers bearing the word “rock.” Cantrell says, “Some of the Cantrell Signature guitars will be released looking like mine did when I first bought it, and a limited run will be weathered to look as close as possible to the way mine look now.”

As you can probably guess, Cantrell remains as dedicated as ever to his original Rampage guitars. “I’ve bought plenty of other Rampages over the years, but the original two are still my favorites,” he says. “They are heard on every record that I’ve ever done, and they are the guitars that I play the most.”



"THESE ARE THE BEST STRINGS I HAVE EVER USED.

THEY HAVE A GREAT SOUND, AND THE BEST THING IS THAT THEY HAVE A LONG LIFE -MUCH LONGER THAN OTHER STRINGS I'VE TRIED."

KERRY KING, SLAYER



JIMDUNLOP.COM

As the band's fame grew, so did Staley's drug addiction, which caused the other members the dual heartbreak of losing their best friend and their musical vehicle. A series of rehabs ensued, but Staley died in 2002 after injecting himself with a mixture of heroin and cocaine. Kinney says that until the day Layne died Kinney still hoped the singer would recover, and the band would gig again. "But when Layne passed away, on that day, a big part of me went away," Kinney says. "The wounds of those things, and the pain of that, kept me from barely wanting to do anything."

For the band members, one of the saddest aspects of Staley's legacy is to hear him remembered primarily for his excesses rather than the other aspects of his personality, which were present even on his worst days. Kinney says, "It was insulting the way people talked about him. People think he chose that fate, those drugs, but it's not a chosen thing. Layne was the sweetest guy, the nicest guy, and the most talented guy you would ever want to meet. He was funny. He was one of the most least-judgmental people I ever met."

Cantrell says it was Staley who gave him the self-assurance to sing. "Layne was really responsible for giving me the confidence to become more of a singer. He'd say, 'You wrote this song, this means something to you, sing it.' He kicked my ass out of the nest. Over the years I continued to grow, and Layne started to play guitar, and we inspired each other."

When Alice went on hiatus after 1995, Cantrell eventually started a solo career, and he'd put out two albums by the time Staley died. Yet that loss was enough to derail all the members for some time from doing much of anything. It wasn't until a 2005 Seattle benefit for tsunami relief that the three surviving members of Alice played together again. For that show, they used a handful of singers, including Heart's Ann Wilson. The night went well, and the chemistry between the three was strong enough that labels expressed interest in a new album. They weren't ready yet, and another year would pass before they played together again.

BY THEN CANTRELL had moved from Seattle to Los Angeles, seeking warmth for what he calls his "old lizard brain." He jokes that his move to L.A. came right as he cleaned up, and that now he's "a reformed bad guy living in the belly of the beast. It's like the ex-gambler who decided to live in Las Vegas." The new setting proved fruitful to his work, and his new zip code inspired "Check My Brain," the first sin-

gle off the new album. The tongue-in-cheek song pairs a poppy chorus against what Cantrell calls his "dronery seasick" guitar.

It was in L.A. that Cantrell met and befriended William DuVall, of Comes with the Fall. Eventually, Cantrell, Inez and Kinney invited DuVall to join Cantrell on vocals. Inez says, "When he first started, I explained to William that he was going to have the hardest job. He's not trying to replace Layne at all, but I still can't think of a harder job for a singer, singing 'Man in the Box' in front of 125,000 people."

So far DuVall has succeeded because he and Cantrell harmonize well together and because he's been conscious of not trying to ape Staley. "Approaching it any other way would do a disservice to our band, to our fans and to Layne," DuVall says. He sings like a guitar player, which he is, which separates him from Staley's flamboyant history. DuVall says that, early on in his friendship with Cantrell, his greatest joy was teaching Cantrell a Comes with the Fall riff and waiting for the payback. "Then I'd ask him to show me 'Sick Man,' and he would," DuVall says. "We'd go back and forth." That same synergy extended into the recording of the new album and gave the group renewed optimism.

With a new album and a new tour, no one in Alice version 2.0 is willing to say what this current chapter means about the future. "This is a hard business," Inez says. "It isn't all limousines, cocaine and blowjobs. We did this all in dog years."

And it's not lost on any member of Alice that even as they move forward, it's impossible to escape their past. Kinney says, "Sometimes people ask us, 'Wouldn't Layne have been pissed off that we did this?' And I tell them it would have been the opposite: he would have been pissed off that it took us so long to do this. We're not doing this for money; there is no money in the music business anymore. Jerry and I funded the whole album, and we spent lots of our own money, because we believe in this. And one of the reasons I'm doing this is so more light is turned on to something where the light was turned off."

As for Cantrell, he's back to working on his Bogner and tinkering with his tone. He pauses for a second, as if he's looking for something in the distance that only he can see. "Life is pretty good today in spite of all the stuff we've gone through," he says, the dark laugh now absent. "It hasn't all been bad. We've toured around the world, we've lost some friends, we buried a dear friend, and somebody that you just can't fucking replace, and then we've chosen by circumstance to get together again. That turned into 'maybe we can fucking do this.' And that turned into this." *

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SPACE ANOMALY

HE WAS THE ODD MAN OUT IN **KISS**, BUT **ACE FREHLEY** CAME INTO HIS OWN ON HIS SOLO RECORDS. TWENTY YEARS SINCE HIS LAST RELEASE, THE ORIGINAL SPACE ACE RETURNS TO EARTH WITH **ANOMALY**.

BY JANN UHELSZKI / PHOTOGRAPHS BY JUSTIN BORUCKI

ACE FREHLEY STRIDES purposefully into a sushi bar in North Hollywood, his bearing every inch the rock star. Dark glasses hide the strange downward cast of his eyes—an inheritance from his Dutch mother—and he sports a black beard that gives him the look of an inscrutable warlord, conferring a gravity and a self-assurance that he never had before, not even in 1977, when Kiss were named the most popular band in America by no less an authority than the Gallup Poll. “That gave me a sense of false confidence,” Frehley says of the honor. “For a while I believed that we were better than we were.”

At the time of our meeting, Frehley is just weeks from releasing *Anomaly*, his first solo album in more than 20 years, which will be issued in September on his own Bronx Born Records label. The new songs ripple with authority and radiate a sense of danger that recalls the wanton spirit and fire-breathing heat of his early years with Kiss. The track “Genghis Khan” is a Kashmiri nightmare wrought in guitar exotica, while the instrumental “Fractured Quantum” picks up the frenetic thread Frehley began on his self-titled 1978 solo debut and continued with on his subsequent records. Then there’s his indulgent cover of Sweet’s “Fox on the Run,” which recalls some of a rock band’s racier exploits. “Oh, I got my share,” Frehley says, when queried about Kiss’ body count.

As much as his fans have been waiting for *Anomaly*, they want to know why it took Frehley 20 years to follow up on his previous release, 1989’s *Trouble Walkin’*. “I’m still shocked when people say, ‘You haven’t done a studio record in 20 years,’” he says. “I try to make excuses for it, but the truth is I just wasn’t with it.”

Frehley is referring to his past drug and alcohol use, which hindered both his creativity and his musical ambitions. Those impediments vanished three years ago when he got sober. He says, “All my creative powers were unleashed. I wasn’t sedated anymore.” Undoubtedly, his problems had been exacerbated by his dismissal from the group he cofounded and whose success he helped create: after performing with Kiss in February 2002, at the close of the Winter Olympics closing ceremonies, Frehley was unceremoniously replaced by former Black ‘n Blue guitarist Tommy Thayer. Seven years after Frehley was fired, the subject still rankles him.

For many Kiss fans, his departure was a major letdown. Ace Frehley humanized the monsters of rock, whether with his maniacal laugh or his failure to put on airs. “I’m just a down-to-earth guy,” the man once known as “Space Ace” says without a touch of irony. But that lack of pretense is part of his appeal. Bill Aucoin, Kiss’ former manager, says, “Ace was always the one who would tell it like it is.” Apparently, that quality endeared him to many. The preponderance of



"It's
weird
that
my
time is
coming
this
late
in life,
but
**BETTER
LATE
THAN
NEVER.**"

Kiss fans that use the Facebook application "What Kiss Member Are You?" chose Ace as their favorite of the foursome, as did 79 percent of the respondents to a 2007 poll at DemocraticUnderground.com. As one fan wrote, "He was the George Harrison of Kiss."

Frehley appreciates those sentiments but finds them ironic. "If I'm so popular," he asks rhetorically, "why did they replace me with Tommy Thayer?"

As the sushi arrives, Ace settles in for what turns out to be an in-depth and candid discussion about getting clean, cutting his new album and putting Kiss behind him for good.

GUITAR WORLD It's been 20 years since your last solo album. How did you know it was time to record a new one?

ACE FREHLEY I almost felt like I didn't have a choice. I realized it'd been way too long since the last album. It still took me over two years to finish the record. I had done a bunch of songs in 2007 and had them mixed. The mixes were okay, but I wasn't going to settle for that. I had some of the songs remixed three different times but it still wasn't right. It really only came together in April.

But probably the most significant factor is that I got sober three years ago. My whole life I had been telling myself that I need this stuff to create, only to find out that I'm more creative without it. There's that sick little voice in your head that tells you that you need alcohol to socialize, to do this or that, and none of it is true. It's just your insecurities that make you think and feel that way.

GW When you were drinking a lot, did you still pick up the guitar?

FREHLEY No, but then I never practiced every day anyway. I don't like to practice; I like spontaneity. When I don't play guitar for a week and I pick it up again, I play better.

GW What kept you from creating besides being fucked up?

FREHLEY It was more than drugs that kept me from creating. Because of the drugs, I had created situations and problems that prevented me from doing anything. So things weren't going right with business and things weren't going right with family. That hinders your creativity big time. If you keep throwing a monkey wrench into the machine again and again, eventually the machine doesn't work right no matter what you do. Everything becomes problematic.

GW Did you always know you were going to do your own albums? Were there songs that you were writing that didn't work for Kiss?

FREHLEY Yeah, a lot of my songs would get turned down. There was always that competition between us. I knew I was destined to do a solo album, but when I did that first album in 1978, I had no idea it was going to be that well received. [*Frehley and his Kiss bandmates each released a solo album simultaneously in 1978. Frehley's sold best and had the only hit, "New York Groove."*]

GW Do you think your talents were under-valued by Paul [Stanley] and Gene [Simmons]?

FREHLEY They would make decisions without consulting me, and it got really frustrating. Paul and Gene never wanted to give me the credit that was due. In a lot of instances they tried to bury the fact that I made certain contributions. For that matter, I can't remember Paul or Gene ever saying, "Wow, that was

a great solo." I know that, for a while, they weren't saying good things about me, and that's okay—what goes around comes around.

GW But their criticisms are always about you being fucked up.

FREHLEY Yeah, but I usually did my job.

GW Well, you were in a band with some of rock's hardest taskmasters. You were always closest to Peter [Criss], but you shared a room with Gene. How did that happen?

FREHLEY I was closest to Peter, but Paul and Peter were close too. Nobody wanted to room with Gene, so I got stuck. I got the short straw.

GW Kiss fans always have their favorite member of the group. Even today, most of the people who use the Facebook application "What Kiss Member Are You?" choose you.

FREHLEY I don't think Paul and Gene ever understood that. If they did, why would they have replaced me with Tommy Thayer? Sure, it was profitable for them in the beginning, but that was because nobody knew it was Tommy Thayer [*because he was wearing Frehley's "Spaceman" makeup and costume onstage*]. And Paul and Gene were burying that fact.

GW Do you think it's worse for Tommy to have to be you, or for you to see Tommy be you? He didn't even get his own persona.

FREHLEY Well, he didn't get his own makeup because of the merchandising machine that Gene has in place with Sony Signatures. To create a new face just for him would be a big problem. So it all comes down to dollars and cents rather than doing what's right.

GW Why did you call this new album *Anomaly*?

FREHLEY I was originally going to call it *Pax Eternal*, which means "peace eternal," but I

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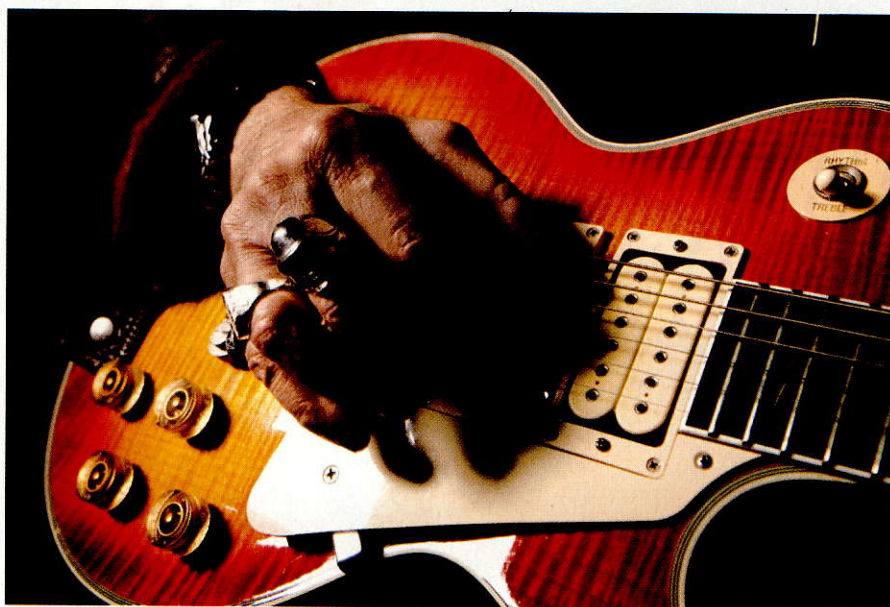
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started getting negative feedback about the name. I was sitting in the hotel room with my assistant, Frank Munoz, and we were kicking around ideas while surfing the internet. I said we should look for one-word names. All of a sudden I just said, "Anomaly," and he goes, "Yeah."

GW So what's the anomaly?

FREHLEY I'm an anomaly. I've always felt a little different and apart from the crowd. Everybody's gonna read something deeper into it, and maybe there is. But, you know, maybe there's not.

GW Was there anything you were aiming for with this record?

FREHLEY I actually listened a lot to my first solo album, which everybody cites as their favorite Ace Frehley record. I was dissecting what was special about that record. It had a lot of different elements, and I kind of tried to do the same thing with this album.

GW In the years you weren't making albums, did you think you'd lost what you had?

FREHLEY I did lose it for a while. If I hadn't made the decision to clean up my act, who knows what would have happened? I don't even know if I'd be alive right now.

In 2003, I had a really bad detox. I fell down a flight of stairs. I screwed up my shoulder and neck and couldn't play guitar for a while. And I thought God had just taken it all away from me. All these crazy things ran through my head. I've always been great with computers, and after I fell I forgot how to use all of my programs. I had to learn how to do everything all over again.

GW How did you relearn?

FREHLEY I did it the same way I did it the first time—I taught myself. I never took a guitar lesson, I never took a computer lesson. But learning the second time was a lot easier because my mind was clear. Now I've relearned everything that I knew, and more—and I learned it better than before. I'm thinking clearer, and I'm writing songs that are as good as or better than anything I've written before.

GW You've had other major mishaps over the years. Back in 1976, you were electrocuted during a show [in Lakeland, Florida].

FREHLEY I almost died. It was a pretty traumatic experience. I had burns on my fingers; I was knocked out. I woke up behind the amplifiers and said, "I can't play." Then the fans started chanting my name, and I finished the show, but I had no feeling in my hands. I don't know how I continued to perform that night. I guess it was all adrenaline. For a few days afterward I was very nervous, because I had read that a guy in some band got electrocuted and died two days later. So I was wondering if I was going to die.

GW I think the most harrowing thing you ever did was get in an accident in your DeLorean, driving 110 mph against traffic on the Bronx River Parkway.

FREHLEY You know the lyrics of my song "Beneath the Angels"? The second verse goes, "I've been told I got nine lives and maybe even 10." That explains it. I don't dwell on the old stuff. I know I'm exactly where I should be right now, and I'm okay with it. I really don't even want to hold grudges about the past; I let it roll off my back for my own personal sanity. If you hold onto negativity it's just going to eat away at you. You've got to let all that stuff go. If you do that, somehow everything comes full circle.

GW You'd been writing songs for years without releasing anything. What were the songs that made you feel inspired to make this album?

FREHLEY It was probably "Pain in the Neck" and "Genghis Khan." Those two were written within a week of each other, and I started writing those in 2004. There's also a song on there called "Sister" that I recorded 15 years ago or more.

GW Is the song "Too Many Faces" about Kiss?

FREHLEY Yeah, I guess subconsciously I may have been thinking that. But it wasn't a blatant statement about them; it's just about how people change their faces and how faces look back at you. There's a line about how I felt I had lost my identity. And that's how I felt with

Kiss after a long period of wearing makeup. I didn't know who the hell I was anymore.

GW Did you ever feel lost in your character?

FREHLEY Yeah.

GW Although in the beginning you *were* that character.

FREHLEY Right. And that character is still a big part of me, because I created it. It's just that at the height of our popularity we always had to be seen in that makeup, and so to be that character 24/7 got overbearing.

GW *Anomaly* has some of the best playing of your career. What do you attribute that to?

FREHLEY I don't know. It's like I said before, I don't practice every day. And I hate doing things over and over. With Paul and Gene, we'd be doing, say, the *Destroyer* record and

they were doing, like, 25, 30 takes. If I don't get it in two or three takes I'll take a break, because even if you get it right, it's lost all spontaneity. It's usually my first or second take that we keep, and if there's a couple of wrong notes we just punch it in.

GW Were you a guitar savant at a young age?

FREHLEY No. I was good; I wasn't great. I still don't think I'm a great player. There are guys that play circles around me. But it's a combination of my songwriting, my voice, my attitude, my persona... It's the package. I know great guitar players that don't have any image or personality. And you need it all.

GW What has changed most about your playing over the years?

FREHLEY I think I'm being driven by the fact

**"I KNEW I WAS
DESTINED TO
BE A ROCK
STAR."**

that for a while I was pushed down, and so I feel like I have to prove to everybody that I'm back. After I left Kiss in 2001, they told everyone I couldn't tour anymore, that I was fucked up. I felt like that wasn't going to be my epitaph. So I decided to get strong and get sober and show everybody what I really can do and what I could have done if I had been more together. It's weird that my time is coming this late in life. But better late than never.

GW Looking back, how do you think people viewed Kiss?

FREHLEY I think a lot of musicians, serious musicians, wrote us off as clowns. I understand it, you know? The other day I was listening to *Alive IV* and even *Alive II*, and I really wasn't happy with the mix.

GW What do you know now about life that you didn't know when you started with Kiss?

FREHLEY Well, I'm a lot smarter about business matters. I was pretty out of the loop back then. After you get screwed four or five times, you start reading the fine print. I have a much better overview of the business—I look at it as a producer, as a songwriter and as a performing artist. And it's nice to be able to do that.

GW Could you be who you are now without having been in Kiss?

FREHLEY Well, I knew I was destined to be a rock star. I just knew it. If I hadn't been in Kiss I would have been someplace else. I remember when I was 15 or 16, I would go see the Who, Cream and Hendrix. They were all great, but I said, "I know I can do that. I'm gonna do that."

GW Are you still in touch with Paul, Gene or Peter?

FREHLEY I haven't spoken with Paul and Peter over the last couple of years. I haven't spoken to Gene since I left the band.

GW Do you still feel a loyalty to them, to Kiss as an entity?

FREHLEY I don't know if "loyalty" is the right word. I feel a connection. The four of us did have a chemistry that was unique to us, but I think it might be gone at this point, or impossible to recapture.

GW If the circumstances were right, could you do something with the same lineup again?

FREHLEY I think that time has probably passed. It came and went. But that's okay. I did the reunion tour; I feel I was there for them when they needed me.

GW Paul recently said that Kiss could continue on without any of the original members. Do you agree with him?

FREHLEY That's not my idea of what Kiss is. Maybe that's his idea. You know, they say things like that just to cover their asses, so that they can carry on and still say it's Kiss. That's all that is: smoke. ☀

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I said.

"This is going to be a union into the skin."

"No, it isn't. Our voice was..."

Onions
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"I have a few degrees and I'm turning his union away. "It's not a medical degree."

I briefly contacted him during our tour across the South.

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T-shirt seller...

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d, drummer Billy Ficca and his two Stratocasters, two Pro Co amplifiers and kick-drum pedal, a few bottles of prescription and over-the-counter medicine, and a few bottles of herbal elixir. He was on occult weirdness, brain surgery, and shit was piled up to the ceiling. Being Richard...

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WRITER **CHARLES M. YOUNG** TRACES THE TELEVISION COFOUNDER'S CONNECTION—AND DEVOTION—TO THE
WORLD'S MOST LEGENDARY GUITARIST.

our of us—me, Richard, drummer Billy Ficca and bassist Keith Hartel—were riding in a Honda compact SUV. Even with the clubs furnishing a “backline” (bass amp and the drum kit), the car was dangerously overloaded with two Stratocasters, two Precision basses, an ancient Supro Thunderbolt amplifier, Billy’s snare and cymbals and kick-drum pedal, all our bags, souvenirs that Richard bought in every truck stop, half-consumed bottles of prescription and nonprescription medicine that Richard bought in every drug store, half-consumed bottles of herbal elixirs that Richard bought in every New Age emporium, and a

SOMEWHERE AROUND BLACK RIVER FALLS on I-94, Richard Lloyd pulled a large yellow onion out of his shoulder bag and started eating it like an apple.

“What the fuck are you doing?” I said.

“This is going to cure my laryngitis,” Richard said, spraying little bits of onion into the air through the gaps in his teeth. Onion juice dribbled down his chin.

“No, it isn’t,” I said. “The doctor told you the only thing that would help your voice was not talking.”

“Onions are anti-viral,” Richard said, continuing to munch and spray. The four of us—me, Richard, drummer Billy Ficca and bassist Keith Hartel—were riding in a Honda compact SUV. Even with the clubs furnishing the “backline” (bass amp and most of the drum kit), the car was dangerously overloaded, with two Stratocasters, two Precision basses, an ancient Supro Thunderbolt amplifier, Billy’s snare and cymbals and kick-drum pedal, all our bags, souvenirs that Richard bought in every truck stop, half-consumed bottles of prescription and nonprescription medicine that Richard bought in every drug store, half-consumed bottles of herbal elixirs that Richard bought in every New Age emporium, and a boggling array of books on occult weirdness, brain science and the sexual habits of tribal peoples around the world. So shit was piled up to the ceiling in back, shit was piled up to the shoulder in the backseat between me and Billy, and shit was piled up to the elbow in the front seat between Keith, who was driving, and Richard, who was being Richard, in the shotgun seat.

“I have a virus,” Richard continued, as he turned 180 degrees and rested his chin on the top of his seat, fixing his unwavering eyes on mine, which were about 20 inches away. “It has nothing to do with talking. I had four years of medical school, so I know.”

I briefly considered yelling at him, as I had considered yelling at him many times during our tour of small clubs that had taken us down the East Coast, across the South and up the Midwest. It had already been a really long day, with Richard waking up at 6:00 A.M., after a late show in Minneapolis, and demanding medical treatment for his throat, which was ravaged both by singing every night and by his habit of talking relentlessly for 18 to 20 hours



(above) With Velvet Turner; (below) onstage with Tom Verlaine (left) during Television’s heyday; (bottom) an invitation to the “Black Roman Orgy,” where Hendrix punched Lloyd

every day. So I—the embedded journalist and T-shirt seller and designated babysitter—took him over to the Hennepin County Medical Center, where we spent five hours dealing with security guards, clerks, aides, nurses and doctors, all of whom heard Richard insist that he needed a shot of cortisone in his vocal cords and they couldn’t fool with him because he had four years of medical school, which any moron could tell he didn’t. I was hoping that someone would notice he was barking mad and put him in a rubber room for a month so he could get his meds adjusted. Instead we got a prescription for lozenges, which Richard threw in the doctor’s face. I then began hoping that someone other than me would beat the crap out of him and put him back in the hospital. Indeed, Richard was so irritating as he tried to convince people to stare at the sun with him on the sidewalk outside the hospital that a couple of guys began to square off with unmistakable violence in their eyes. But it didn’t quite happen. And we drove down I-94, where I decided to respond to the onion in the manner of Billy and Keith and just stare out the window with a clenched jaw and watering eyes.

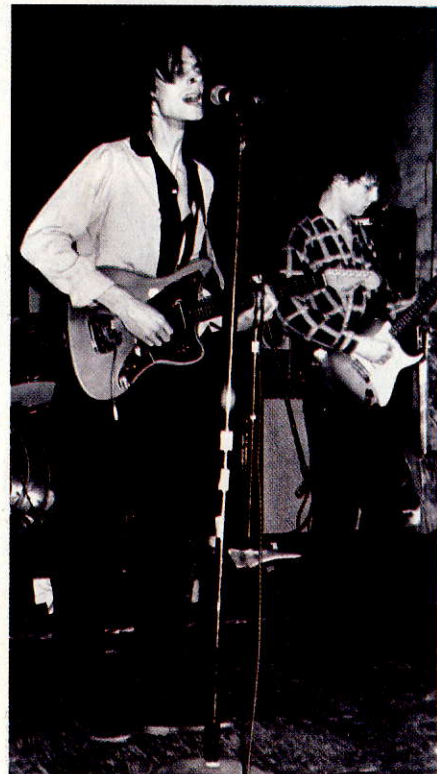
After a few minutes of not provoking further argument with me, Richard got bored and turned back around and began sticking needles in his head. Acupuncture needles. Lots of them. In his scalp. In his face. In his ears. And all the while talking, talking, talking about his theories of oriental medicine, and how the needles were going to fix his voice. He was rasping so bad that I thought we might have to cancel the show that night. Blood was pouring down his face in little rivulets from the needles.

“Richard, I’ll bet you \$20 you can’t shut up for 20 minutes,” I said.

“You’re on,” said Richard, who lost the bet in under 30 seconds.

“Double or nothing for another 20 minutes,” I said.

After maybe two minutes of silence, Rich-



ard was bugging. He couldn't talk with \$40 on the line, but he couldn't just sit there either. So he rolled down the window and stood up, extending his entire upper body out the window where he waved frantically and meaninglessly at all the passing cars. The wind blew out most of the onion mist, even if I hadn't quite engineered the moment of silence I was hoping for. And it was thus that we drove on to the Best Western Inn on the Park, a venerable old hotel across from the State Capitol Building in Madison, Wisconsin.

"Richard," I said, "you're not going to check in like that, are you?"

The guy had dried blood all over his face. Most of the needles were still stuck in his head. He was wearing parachute pants that he'd been wearing every day for seven weeks. His hair, dyed a reddish shade of brown unseen since Ronald Reagan left the White House, was hanging in asymmetric winding wisps to the left.

"You'll see," said Richard.

"You know the weird part about that onion?" Billy said as we sat on a couch in the lobby watching Richard approach the front desk. "It actually improved the smell in the car. It got rid of that horrible tobacco stink."

It was true. Richard had been ingesting colossal amounts of tobacco in various forms: unfiltered cigarettes that he rolled himself, corncob pipes, chewing tobacco and snuff. If anyone objected, he claimed that he, like the Native Americans, was using it for religious purposes. The snuff was the worst. It looked like feces mixed with lawn clippings, and he'd stick globs of it up his nose, and then blow fluorescent brown puddles of snot into a Kleenex. So, yes, the onion was an improvement on the normal miasma of rancid nicotine in the car.

"I can't believe it," I said. "He looks like Leatherface. He looks like he's going to cut up teenagers with machine tools. And they're going to let him check in." The two girls behind the front desk were laughing at his jokes, completely charmed.

"They want the money," Keith said. "It's a bad economy."

And about three hours later, Richard walked across Carroll Street from the hotel to the Frequency, took the stage with his Stratocaster and delivered two hours of shit-hot rock and roll to the loudly appreciative Cheeseheads that had packed the joint. True, it was a small club with an official capacity of 99, but compared to any other band on the planet in any other venue that night, the performance was still up there in the number-one percentile of shit-hotness. Great songs from Television ("Friction," "See No Evil") and all the different periods of Richard's solo career ("Field of Fire," "Wicked Son") interspersed with five or six monster Hendrix covers. So for about the millionth time in three weeks on the road, Richard completely flummoxed me. I would have sworn on a Bible he was going to suck in Madison. Just two nights before in Omaha he'd spent most of the show cursing the audience and lying to them about why he was two hours late to the gig. It may have been the most appalling concert I ever saw. Compelling, too. Like a car wreck. But Madison: brilliant and compelling. I mean, who is this guy?

BADWATER. GET NOTICED.



Fuck if I know. In my entire life, I've met one person, a paranoid schizophrenic, who was crazier than Richard Lloyd. And I never encountered anyone who was a bigger pain in the ass. He is also one of the best electric guitar players I ever heard, and he's one of the smartest people I ever talked to. As readers of this magazine know from his Alchemical Guitarist column (now on hiatus), he can teach as well as play. When he's focused, he can explain scales and harmony and the circle of fifths so that almost any non-bonehead can figure it out. He has all kinds of interesting mystical theories about the physics of it all. He's writing a book called *Alchemical Guitar* for Alfred, and I have no doubt I'll learn lots of useful, fascinating stuff.

He has interesting theories about almost everything.

Richard's most immediate big project is the anomalously named *Jamie Neverts Story* (Parasol), an album of Jimi Hendrix covers to be released in September. The obvious question here is "Why?" Hendrix is one of the most influential guitarists of all time. Anyone who cares about electric guitar already knows his stuff intimately. It's part of the canon. Nobody can improve it. And Richard has his own vibrant musical imagination, always erupting with new lyrics and riffs. He doesn't need to cover anybody.

For an explanation, we shall back up. Richard Lloyd was born in 1951 in Pittsburgh, when everything was still covered with soot from the steel mills. His parents married and divorced young, and he spent his early years in the care of his grandparents. In early grade school, he moved to New York to join his mother, an aspiring actress, and stepfather, a film editor. The family moved from neighborhood to neighborhood as their fortunes improved, and ended up in Greenwich Village just in time for the Sixties to flower. Pretty much everything that was cool about the counterculture was within walking distance, and Richard had the stratospheric IQ and sense of adventure to ingest it all.

One afternoon, probably in early 1968, Richard and his buddies pooled their money to buy some hash. While they were waiting for the delivery, the phone rang, but it wasn't the guy with the hash; it was some black kid from Brooklyn that a few of them knew, though he was unknown to Richard at the time. His name was Velvert Turner, and he preposterously claimed to know Jimi Hendrix. Velvert asked if he could come up, and while the hash investors waited for him, they agreed to make fun of Velvert when he arrived, because no mere teenager could know Jimi Hendrix.

"About 10 minutes later, the doorbell rang," says Richard, sitting in his Manhattan rehearsal space about a month after the aforementioned tour. He is wearing a Michael Jackson-type fedora, massive amounts of bling, and the same parachute pants that he's been wearing every day for months. "When Velvert came in, I knew to an absolute degree of certainty that he knew Jimi Hendrix. He carried something with him that only

belonged to Jimi." Richard starts crying at the memory. "And they laughed at him. And I knew they were wrong. I was like, 'Why are you cats treating him so poorly? Why can't he know Jimi Hendrix? Jimi doesn't live on Mars. He has to know somebody.'"

Velvert picked up the phone, dialed the Warwick Hotel, asked for a name nobody had heard of and explained to the boys that Jimi had to travel under assumed names. The phone rang and rang, and Velvert was near tears. He passed the phone from guy to guy so they could at least hear it wasn't a dial tone.

"When it was my turn to listen, it rang one and a half times," Richard says. "Somebody picked up, and this sleepy voice said, 'Hey man, what's up? Who is this?' He must have been really asleep, 'cause it rang about 14 times. I couldn't say, 'Hi Jimi, it's Richard Lloyd,' so I said, 'It's Velvert,' and handed off the phone. Velvert took it and went into the kitchen to talk, and everybody else was like, 'Was that really Jimi Hendrix? How could you tell?' Well, I could tell. No one had that voice except that man."

**"I wouldn't
be doing
this if I
weren't at
the height of
my personal
powers.
WHATEVER
COMES MY WAY
NOW IS MINE."**



Velvert returned from the kitchen transformed from an object of scorn to one of worship. He announced that he was on the guest list for Jimi's concert that night and asked would anyone care to accompany him? The room went crazy, and Velvert took his time, choosing the quiet kid in the corner who refused to beg. That kid was Richard Lloyd, and they indeed saw Hendrix that night.

Richard recalls, "The first song we heard was 'Are You Experienced,' and I was agog. I didn't think anyone could do that song live. The films we see of him now don't do him justice. They were all made late in his career when he was tired and crushed by his business manager. He signed a lot of contracts he shouldn't have. But that night, I was agog. It was like seeing God."

It turned out that Velvert didn't just know Jimi—he was his protégé, confidante and guitar student. Richard quickly became Velvert's best friend, and the two vowed to carry their own Stratocasters almost everywhere almost all the time, even to school. They vowed never to pay for a concert and used their considerable social skills and growing connections to sneak in or charm their way onto guest lists. Most important, whenever Jimi gave Velvert a guitar lesson, he would teach Richard everything Jimi had taught him, so Richard was a second-hand student of Hendrix.

"Velvert showed me some other things as well," Richard says. "Magic spells that Jimi had taught him and that Jimi had learned from his grandmother. He was one-eighth Cherokee, and he knew real voodoo. Black magic. I haven't done them myself, because I think they backfired on Jimi. It's like the stories about genies. They grant three wishes, and the third wish is always to take back the first two, because of unforeseen consequences."

In November 1969, Jimi played a small club in Greenwich Village called Salvation. It was supposed to be a warm-up gig for a long tour, and an early birthday party for Jimi. It was billed as the Black Roman Orgy. The sound system was crap, and Jimi gave up after a few songs, returning to his table where Richard had somehow wangled a seat. As the evening wore on and the sundry guests got up to go to the bathroom, Richard found himself sitting right next to Jimi, who was in a deep state of melancholy, complaining that he was trapped, being forced to perform like a circus act, and that he wanted to explore new musical terrain but "they" wouldn't let him. Richard decided to give him a pep talk, tell him how much his music meant, that he should do what he wanted, because he was Jimi Hendrix. Jimi turned around and slugged Richard three times. Richard then hid out in the club for a while on the theory that he didn't want to get slugged some more by Jimi's security guards. After half an hour or so, Richard decided it might be safe to exit. Outside, Jimi was waiting for him in one of his Corvettes in the parking lot.

"He called me over and asked for my hands," Richard says. "He apologized and began weeping on them. My hands were wet with his tears. I kept telling him it was okay, and finally he rolled up his win-

dow and drove off. Velvert later explained to me that Jimi hated compliments, thought they were patronizing. I didn't understand that he was being tortured by criminals. But I didn't care that he hit me. He gave me something that I've carried to this day. It was a gift. And that's why I had to make this album. I owe Jimi. And I owe Velvert."

Why not call it the Jimi and Velvert Story? "Jamie Neverts" was what Velvert and I called Jimi when we didn't want any of the other kids to know who we were talking about."

The Jamie Neverts Story is a great album. All the guitars were recorded through Richard's Supro Thunderbolt, which is turned up to 10 for a taste of distortion, though most of the tones are pretty clean. You can hear the

lyricism that sometimes gets buried in the guitar wash on Jimi's own albums. There are minimal overdubs, just Jimi's slashing style married with Richard's slashing style. I've always had a thing for "I Don't Live Today" ("That was Jimi singing on behalf of Native Americans"), and Richard rips it, but the best moment may be the quietest—"Castles Made of Sand," about the temporary nature of everything and the death of dreams. Richard could make you cry when he played it during the tour, if he wasn't screaming obscenities at the audience. That made me cry too, but in a different way.

"There's no fuzz box, no wah-wah, no Octavia—none of the things that people buy to sound like Hendrix," Richard says. "It's

just not fresh anymore. Psychedelia has been around for a long time. I wanted to emphasize the songs themselves, especially the ones on the first two albums where Chaz Chandler [*bassist for the Animals and Jimi's first manager*] had an influence. I loved what Chaz did, sitting with Jimi while he jammed and telling him what lick was the chorus and what lick was the verse. All those songs, you'll notice, are short. That was Chaz. I didn't want the big guitar hero songs like "Voodoo Chile (Slight Return)." And I didn't want the songs that Jimi came to hate, like "Foxy Lady, because it made him look like a clown. What I wanted to convey was clarity, melody and the song-writing skills that emerged when Chaz and Jimi were together. Jimi's lyrics are incredible, but people don't notice because the guitar was so revolutionary."

After Jimi died in 1970, Velvert signed a record contract with Family, a division of Paramount, and recorded an album in 1972 as the Velvert Turner Group. He was marketed as the new Jimi, nobody cared, and he crashed and burned in the sea of Seventies rock decadence, emerging sober after some years and becoming a drug counselor. He died in 2000 of hepatitis C.

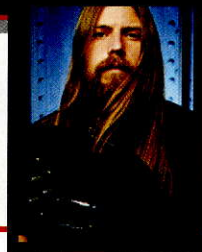
Richard Lloyd subsequently was institutionalized a couple times for mental problems and founded Television, which released its classic debut album, *Marquee Moon*, in 1977. It has been continuously in print for 32 years and is near the top of many lists of best albums ever. He was crucial to the early success of CBGB, helping to book the now-defunct club in its glory years. His solo albums are pretty amazing too, especially 2001's *Field of Fire* and 2007's *The Radiant Monkey*. Like many people with bipolar disorder, he pissed away many chances at success by self-medicating with drugs and alcohol. He now limits himself to drugs prescribed by his psychiatrist.

After Madison, we went to Chicago, where Richard threw a colossal tantrum onstage and in the dressing room afterward. In Detroit he threw an even worse tantrum in the car after the gig, causing us to swerve all over the freeway. He continued the tantrum at our hotel, and the front desk clerk called the police to evict him. Billy, Keith and I rented a car and drove back to New York the next day. Richard did the last four dates—Cleveland, Dayton, Rochester and Boston—by himself. Somebody beat the crap out of him in Boston after the show and sent him to the hospital with a black eye. Somebody beat the crap out of him again in New York a week later and sent him to the hospital with another black eye. Those of us who know Richard spent a lot of time on the phone trying to figure out what the hell to do.

"I see a freight train of success heading toward me, and I'm going to let it hit me," says Richard, who plans to tour again in the fall with another band. "Every other time I've ducked or jumped to the side. I didn't allow for personal success because I was loyal to Television. No more. I wouldn't be doing this if I weren't at the height of my personal powers, but I am. Whatever comes my way now is mine." 🌟

ARTFUL ARPEGGIOS

MORE ON TRAVELING UP, DOWN AND ACROSS THE FRETBOARD, AND A SWEEP-PICKED ARPEGGIO LICK



HI EVERYONE! IN THIS month's installment of *Dominion* we're going to check out a couple of lead playing ideas based on arpeggios, both of which have a pretty cool neo-classical sound.

FIGURE 1 covers a lot of fretboard real estate and is one of those licks that also looks cool while you're playing it, as your fretting hand travels up and down the strings as well as across them. It started out as one of those "let's see if I can do this" things. I'm not sure exactly who or what I was trying to mimic with it; I was just going for a little bit of that neo-classical sound with a slide-y, acrobatic feel to it. Like many of my licks, it was born from first singing it to the guitar. I heard what I wanted it to sound like in my head first, figured it out on the neck, and then determined how best to finger it so I could play it fast and efficiently with a minimum of effort and energy expended.

Whenever I'm working on something that's challenging, fast or acrobatic I think it's important to break it down and analyze it to determine the best way to play it. And sometimes that involves doing things that may feel a little bit awkward but facilitate getting to the next note. You'll see exactly what I mean when you watch the video footage of **FIGURE 1** on this month's CD-ROM and play through the example using the fingerings indicated below the tab. As this example demonstrates, sometimes I use a fingering move that may initially appear illogical purely because of where I'm going next, but in the grand scheme of things, it actually makes sense.

FIGURE 2 is along the lines of my solo in the Lamb of God song "Grace" (from *Wrath*), which a lot of people have been asking me about. I don't think I stumbled on anything new though, as it's pretty much a textbook five-

drop-D tuning (low to high, D A D G B E)

FIGURE 1
Gm

photo ref.: (A)

FIGURE 2
Dm

□ = downstroke ∇ = upstroke

photo ref.: (C)

string D minor arpeggio sweep! For the past couple of records I've tried to really focus on stepping-out into my own as a lead guitarist. I'm definitely more of a feel-oriented, blues scale/natural minor-based player, as opposed to a sweep-picking and shred kind of picker. That said, I decided to add those skill sets to my technical arsenal because I wanted some more modern-sounding solos on *Wrath*. It was both fun and a challenge to work some of those elements and techniques into my lead playing vocabulary.

As a lot of people do nowadays, I did this by sitting in front of my computer with my guitar checking out dozens of playing videos online. The internet is such a wonderful resource, with all these lessons from so many different



players out there. I found some really great sweep-picking stuff by players like Jeff Loomis and Herman Li. Paul Gilbert, in addition to being a phenomenal player, is also a great teacher.

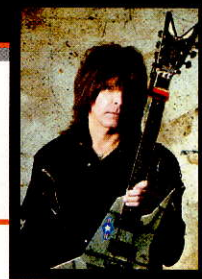
Sweep picking requires a fairly light touch, and I found I had to dial back my "picking pressure" a little bit in order to work it into my playing. My right hand is kind of like a shovel because I'm from the Jimmy Page, Billy Gibbons school, where you really dig in with your pick! If you're a heavy picker like I am, sweep picking requires you to retrain yourself and focus on finesse and accuracy, as opposed to sheer brute force. Like any fast, technique-orientated playing idea, sweep picking is all about muscle memory, so the only way to master it is with a lot of practice and repetition.

I'm really happy with the way my solo in "Grace" turned out. Not because I managed to nail some fast sweep arpeggios in it but because it turned out to be a really musical solo that adds to the song. And that's the real secret to mastering any playing technique—being able to employ it musically to complement and enhance a song or solo. □



FLIP YOUR LYD

THE LYDIAN MODE, AND HOW TO PLAY "CHINA," PART 3



IN MY LAST TWO columns, I covered and demonstrated ways in which to incorporate notes from the 12-tone *chromatic* scale and the *blues* scale (1 b3 4 b5 5 b7) into riffs and melodies, using my composition "China," from my CD *Lucid Intervals and Moments of Clarity*, as an example. Part one (October 2009) covered the intro and verse rhythm parts, and part two (November 2009) included the verse melody and pre-chorus, so we're now ready to tackle the chorus section.

While writing the chorus, my hometown of Chicago came to mind because I devised a rhythm part reminiscent of the song "1979," by the Chicago-based band Smashing Pumpkins. "1979" features a main riff based on the E major scale (E F# G# A B C# D#), wherein a D# octave, which is the major seventh of E, is played over a low open E pedal tone. I use a similar idea in "China," but with the E Lydian mode (E F# G# A# B C# D#) as the basis for the chorus rhythm part and melody. Notice that the only difference between the E major scale and the E Lydian mode is the fourth scale degree: in E major it's A, and in E Lydian it's A#.

FIGURE 1 shows the "China" chorus rhythm part, wherein I play a sliding octave figure based on the E Lydian mode against a low E pedal tone. In fact, I'm only using part of the E Lydian mode—the notes D#, F#, G#, A# and C#—which can also be analyzed as the D# minor pentatonic scale.

Over this E Lydian-based rhythm part, I begin with a melody also based on E Lydian, as shown in bars 1-4 of **FIGURE 2**. The twist is that I leave out the raised fourth, A#, which serves to make the melody sound a little more harmonically "free."

In bar 4, after stating the initial chorus melody, I revisit the influence of ELP keyboardist Keith Emerson, which I talked about in the first part of this lesson, and reprise the musical approach of the song's intro, playing a pair of fifths, F#-C# and B-F#, followed by a major third, E-G#. In all of these two-note shapes, the notes are played consecutively, as opposed to simultaneously.

"China"

FIGURE 1 chorus rhythm part

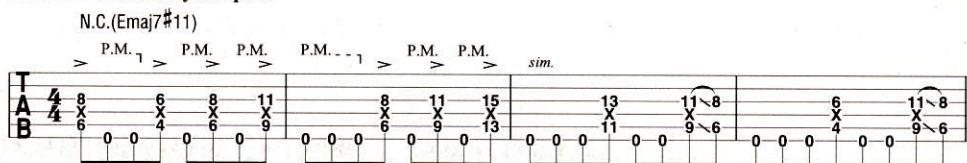
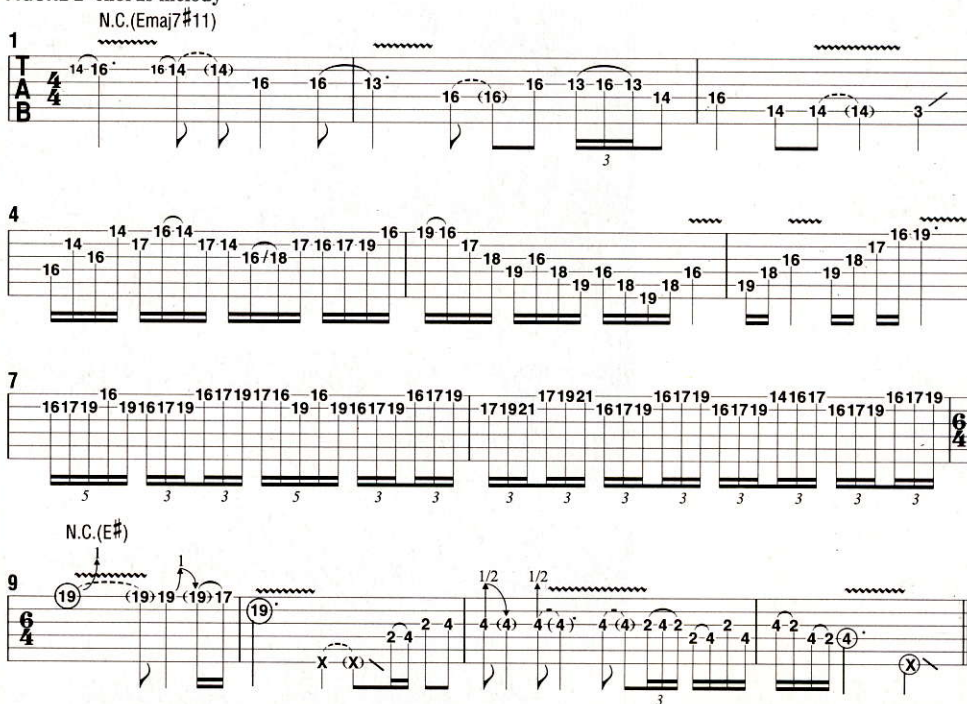


FIGURE 2 chorus melody



I switch to licks based on the E major scale in bars 5 and 6 and utilize a series of *diatonic* (scale-based) arpeggios: In bar 5, I play a descending Amaj9 arpeggio (A C# E G# B), followed by descending major triads, first E (E G# B) and then B (B D# F#); in bar 6, I reverse the order and play the same exact same arpeggios in an ascending manner.

In bars 7 and 8, I provide some *drive* to the section by bringing a bit of shred into the mix; these are alternate-picked runs based on the E major scale. In

bar 7, I alternate quintuplets (five-note groups) with sextuplets (six-note groups). One can also think of this phrase as two groups of 11 notes, each played across two beats.

Incorporating fifths, thirds and arpeggiated major triads and seventh chords is a great way to create single-note melodies that sound more harmonically and melodically interesting than simply running straight up and down through scalar ideas alone. I often prefer to mix things up and create diversity in my musical ideas. □



THE ROCKABILLY CONNECTION

JUMP BLUES, PART 4



AMONG THE MUSICAL progeny of jump blues, the driving popular blues style of the Forties, was the mid-Fifties musical-cultural craze known as rockabilly. Popularized by performers like Elvis Presley, Carl Perkins and Gene Vincent, rockabilly was a fusion of two primary dance beats: the backbeat-driven 4/4 of jump (under its new name, "rock and roll") and the two-beat bounce of country, also known as "hillbilly."

Legend has it that rockabilly was born during a break in a 1954 Sun Records recording session, when Presley launched into an impromptu rendition of Arthur "Big Boy" Crudup's jump-tinged blues, "That's All Right." Guitarist Scotty Moore joined in with an accompaniment figure based on the style of country guitar legend Merle Travis, and the rest is history. In truth, this stew of American musical traditions was already long simmering, but with Elvis as its champion the news spread very fast indeed.

In previous columns we looked at the rhythmic arrangement of jump—piano boogie, walking bass, backbeat and horn accents—and the ways guitarists have adapted these elements to the electric. Country arrangements of the same era, typified by the recordings of Hank Williams, Sr., centered on bass, guitars (acoustic and lap steel), piano and fiddle (no drums). Rhythmically, country was based on the 2/4 "two-beat" meter derived from European folk dances and marching bands; in place of lines, bass patterns alternated between roots and fifths, echoing the *oom-pah* of the tuba.

Alongside the innovations of electric blues and jazz guitarists of the 1940s, Merle Travis created the template for electric country guitar by combining a thumping two-beat rhythm on the bass strings with syncopated harmonic and melodic figures on the upper strings. Scotty Moore's inspiration was to lay the 2/4 Travis style over the 4/4 walking bass of jump (in the beginning, Elvis' band was also drummer-less), a combination that crossed not just musical but also symbolic racial barriers and contributed to the social furor surrounding rockabilly.

All examples played with pick and fingers and with light palm muting on the bass strings.

FIGURE 1

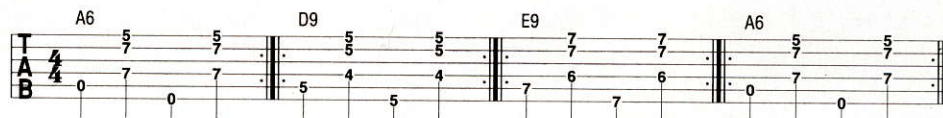


FIGURE 2



FIGURE 3



FIGURE 4

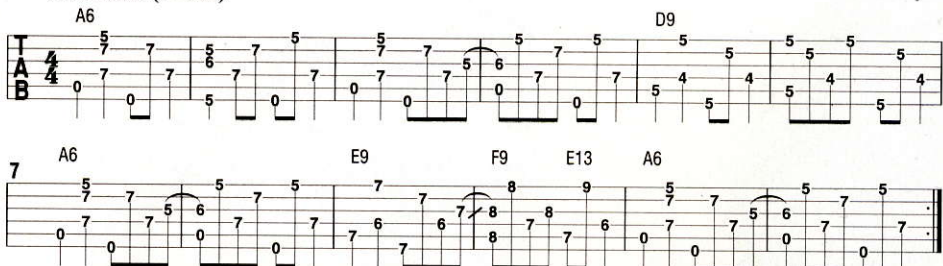


FIGURE 5



FIGURE 6

Fast shuffle (♩ = 180)



FIGURES 1-6 offer a primer in the Travis style. (For musical context, check out a collection of Presley's Sun recordings.) FIGURE 1 shows the basic "boom-chick" pattern; count it in 4/4 with the primary root/fifth bass notes on beats one and three and upper chord tones on beats two and four. Use all downstrokes for the bass notes, with palm muting for a percussive "thump," and pluck the chord tones with your bare fingers. (You can add extra rockabilly vibe by using some

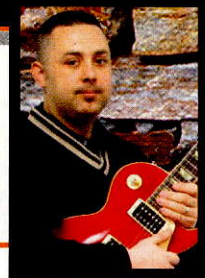


KEITH WYATT teaches blues guitar at the Musicians Institute. He performs with the Blasters and has authored videos, books and articles on the blues and guitar.

"slap-back" delay—around 100ms, single repeat). FIGURES 2 and 3 introduce syncopated chord accents and melodies, respectively, and FIGURES 4 and 5 isolate some specific Travis-style embellishments; first a hammer-on from minor to major third over the steady bass pattern, and then a *banjo roll*, i.e. consecutive melody notes on different strings. FIGURE 6 is a mash-up of Moore and Travis phrases played over a jump rhythm section, a blend as natural as grits and gravy. □

LOWDOWN AND DIRTY

IS MUDDY BASS KILLING YOUR TONE? A SPEAKER WITH A DIFFERENT VOICING CAN HELP YOU CLEAN UP YOUR SOUND.



IF YOU'VE EVER THOUGHT that your guitar's low-end tones sounded muddy, poor bass definition is the problem. It only gets worse when you increase volume or gain or, for that matter, tune down your guitar.

To achieve greater clarity and definition you need a speaker with a more aggressive, or higher, bass output. A larger voice-coil diameter, a lower resonant frequency, and more excursion (the distance the cone moves linearly from its resting point) capability can help you achieve greater bass. In this column, I'll look at each of these factors individually and discuss the role each plays in a speaker's response.

A voice coil of larger diameter adds mass to the speaker's suspension, and a response shift occurs that produces greater low frequency response and lesser high-frequency response. This result of this narrower frequency range is that the ear perceives more bass. Just the thing we want, right?

Unfortunately, some guitarists complain that speakers with voice coils that are two inches or greater in diameter sound sterile. As the voice-coil diameter increases, the cone typically becomes thicker and heavier. This produces lower efficiency, less harmonic content, less break-up and, as I just explained, more top-end roll-off, as well as a flatter response. As a result of these effects, the speaker becomes more of a tone reproducer than a tone-coloring device, which could be a benefit to some players. The goal when choosing a speaker with a larger voice coil is to find a desirable trade off. You may have to find a desirable trade-off between highs/detail and low-end response, so don't solely base the decision on the voice coil diameter.

You should also consider a speaker's resonant frequency when making your selection. A speaker's suspension consists of the cone surround and the spider, the springy, accordion-like material between the back of the speaker cone and the frame. The resonant frequency occurs at the point where the weight of the moving parts becomes balanced with the force exerted by the suspension when it's in motion. The resonant frequency value is represented as "Fs." Generally speaking, a lower Fs indicates a speaker will produce better, lower bass, but you should consider other specs.



A cutaway image of a speaker, showing the cone surround, spider and voice coil.

A speaker's maximum excursion capability is represented by a parameter called Xmax. Simply stated, this is how much travel a speaker has, which is dependent on the length of the voice coil in relation to the magnetic gap height. A speaker's magnetic motor contains a permanent magnet, a front plate, a pole-piece (or core) and a back plate. A magnetic gap is formed between the front plate and pole-piece. While there is unused or stray flux (quantity of magnetism) surrounding the motor, a good design optimizes it in the gap. When current is applied to a voice coil, via your amp in the form of an AC waveform, a magnetic field is generated. This interacts with the magnetic field in the gap and causes the voice coil to move.

At rest, a portion of voice coil wire is positioned above the magnetic gap, a portion in the magnetic gap, and the remainder below the magnetic gap. The voice coil wire above or below the magnetic gap represents its Xmax. As the speaker is played, the voice coil moves up and down in the magnetic gap. A speaker with more Xmax can move more air, which translates to more bass. As a speaker is pushed, there are points where less voice coil wire is in the magnetic gap. This results in distortion and to an extreme, a phenomenon known as "overexcursion." Usually, a certain amount of distortion (or break-up) is desirable with a guitar speaker. Xmax is more crucial with bass and pro audio speakers, where the frequency ranges are much lower than those of a standard

guitar. Guitar speakers typically have low Xmax, which makes comparison a bit ambiguous. However, it can be assumed that a higher Xmax promotes better bass and more headroom.

Some guitarists have been led to believe that high power handling and larger magnets are keys to improving bass, but neither is true. Power handling is determined by introducing a full-spectrum, guitar-speaker-friendly noise signal; the quality of the low-end response is not measured or taken into account. If the only

difference between two speakers is magnet size, the one with a smaller magnet will produce more bass. This is due to the effect on a parameter called the Qts (or total Q). Generally speaking, an amplifier has less control over a speaker with higher Qts. Small magnets increase the Qts; larger magnets decrease Qts. A higher Qts allows the speaker cone to move more freely, and the increased cone movement produces bass with more bloom and sustain. A lower Qts has greater control over the cone's movement, resulting in less bass reproduction.

Unfortunately, choosing a speaker on Qts value alone is not desirable. Typically, higher Qts speakers use small voice coil diameters and short voice coils, and will sound thin next to a speaker with a lower Qts and a longer, larger voice coil. In addition you have to consider whether the cabinet you use has an open-back or closed-back design. As a general rule of thumb, a speaker with a Qts higher than 0.7 is better suited for an open back cabinet. A speaker with a Qts below 0.7 is better suited for a closed back cabinet. A speaker with a Qts of around 0.7 will work well in either application.

Which brings me to my last point: don't rule out the effect your enclosure has on bass tones. If you want tighter, more focused tone and increased bass response, consider a closed-back cabinet. If you want a more room-filling bass with added depth and a more "open" sound, an open-back cabinet is more appropriate. See you next time. □

ANTHONY "BIG TONY" LUCAS is a guitarist and loudspeaker designer. He gigs regularly with his band, Unfinished.

ACROSS THE BOARD

IN PART THREE OF THIS FOUR-PART SERIES ON A ALTERNATE PICKING, WE SHOW YOU HOW TO PICK ACROSS ALL SIX STRINGS AND CREATE LONG, FURIOUS “MONSTER RUNS.”

BY MARTIN GOULDING

IN PARTS ONE AND TWO of this series, we covered the basic mechanics of alternate picking and learned how to develop one's technique by practicing repetition patterns, first on a single string (the high E), then on two adjacent strings (the B and E). We analyzed the two technical movements that come into play when crossing strings while alternate picking: *outside picking*, so called because you're picking the outer sides of the two strings, relative to one another, and *inside picking*, whereby you pick the inner sides of the string pair in succession.

We discovered that outside picking is considerably easier to do than inside picking, as the direction of the first stroke propels the pick in the direction of the string it's going to strike next—for example, a downstroke on the B string followed by an upstroke on the high E, or vice versa. Inside picking requires the pick to change direction in mid-air on its way to the next string—for example, a downstroke on the high E followed by an upstroke on the B—and is thus more arduous and demanding on the pick hand's muscles and ligaments, requiring conscientious attention to economy of movement and efficiency of exertion in order to execute with any kind of speed. In reality, both techniques are frequently required when alternate picking long scalar runs.

This month we will apply these elementary patterns across all six strings. In so doing, we will also improve our visualization of the key of G major in all seven positions and three-notes-per-string shapes. The runs that you will learn could in fact be applied over any mode of the key of G major, although for this lesson we will orient everything around the tonal center of A Dorian (A B C D E F# G, intervallically spelled R 2 b3 4 5 6 b7). Each run concludes with an “exit” or “finishing” note that reinforces the run's A Dorian orientation. These notes will usually be strong chord tones, such as the root, b3rd or 5th (in this case, A, C or E, respectively). If you want to experiment with using these same runs in a different modal orientation, such as E Aeolian (E F# G A B C D), C Lydian (C D E F# G A B) or D Mixolydian (D E F# G A B C), then you'll want to alter the finishing notes to correspond to a chord tone of Em (E G B), C (C E G) or D (D F# A).

Underlying the seven modal A Dorian three-notes-per-string shapes, you will also need to be able to visualize the five positions of the A minor pentatonic scale, beginning on the notes A, C, D, E and G. Most modern rock players use the

three-notes-per-string forms to travel melodically around the fretboard at fast speeds, with finishing phrases being more related to the traditional minor pentatonic “box” patterns. So whenever you finish a long run that involves moving around the fretboard, make sure that wherever you land, you know the underlying minor pentatonic shape.

It is vital that you appreciate the importance of the exit/finishing note, as all the speed in the world won't make you sound like a polished lead guitarist if that last note is poor. The run itself leading up to it is nothing more than a device for escalating tension that culminates in the final note. This is where the identity and personality of the individual player shines through, and you will want to place a lot of attention on this aspect in order to sound like a pro. There are few things as disappointing as hearing fluid technique and speed followed by a terrible, frightened-sounding vibrato, or a poorly intonated bend. As always, recording your practice sessions provides you with an opportunity to critically listen to whether or not you are sounding professional, and generally you should be aware of this all important aspect of rock guitar when you listen to the masters. The finishing note in every example is played with a wide finger vibrato, applied to either a bent or unbent note. Any bends or vibratos on the top two strings (B and E) are to be pushed upwards, any on the lower four strings (E A D G) are pulled downwards towards the floor. Generally, there will be three vibrato cycles before silencing the final note. Listen carefully to the slow audio examples where the vibrato is also slowed down. This may sound odd at the “learn” speed, but it will outline the contour of the vibrato quite obviously. Once up to speed, the vibrato will give an aggressive edge to your playing and help define your individual voice as a rock/metal player. This style of vibrato will help the final note of a run cut through the mix and help give your playing an air of authority.

Each audio example for this lesson on this month's CD-ROM is played initially at a slow “learn” speed, as eighth-note triplets at 60 beats per minute, followed by a lightening-fast demonstration of 16th-note triplets/sextuplets played at 120 bpm. Once you memorize each exercise, double-up the rhythm to 16th-note triplets and practice it at 60 bpm with a metronome for around a week, playing it continuously for about five minutes, or until you become fatigued, in which case you should rest briefly and shake off any tension. After a week, work on gradually increasing the tempo to a point where you can still

CHECK
OUT THIS
MONTH'S
CD-ROM
FOR AUDIO
FILES OF
THESE
EXAMPLES

GW
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play each run cleanly while trying to remain as relaxed as possible, then practice at this new tempo for another week or so until you feel you're ready to kick the metronome up another notch. Be sure, however, to warm up at a slower tempo at the beginning of each practice session. Your goal is to be able to play each example (when fully warmed-up) as 16th-note triplets at 120 bpm, as heard on the recordings. Remember, speed is the by-product of timing, efficiency/economy of movement, coordination and appropriately timed relaxation, so focus on these aspects and the speed will follow naturally.

FIGURE 1

SIX-STRING DORIAN RUN

OUR FIRST EXAMPLE is an A Dorian run played across all six strings and back in third position, three notes per string. You'll notice that this pattern is the same as the G major scale, but from our perspective of A Dorian we reckon the starting note to be the $\flat 7$ (G).

You'll also notice that the descending portion of this run (bar 2) is more difficult to alternate pick than the ascending portion (bar 1). That's because, while both require the use of outside and inside picking (due to the odd number of notes per string), the difficulty of inside picking becomes more acute when moving from a higher string to a lower one, as the pick hand, when changing direction, must overcome not only inertia but the pull of the earth's gravity as well (seriously!). Conversely, when moving toward a higher string (when ascending), gravity works in your favor as it helps pull your hand down toward the floor. It is for this reason that descending three-notes-per-string patterns are the most challenging to alternate pick.

Play through the exercise slowly at first, beginning on a downstroke and maintaining strict alternate picking throughout. Initially, accent the first note on each string, then eventually accent only the first note on every other string (the notes that fall on the downbeats), phrasing the notes in groups of six. I recommend repeating the first two bars continuously for five minutes to build stamina and accuracy before coming to rest on the finishing note.

FIGURE 2

COVERING ALL SEVEN POSITIONS OF A DORIAN

HERE WE HAVE AN exercise that incorporates ascending finger-slide position shifts on the outer strings to take you all the way through the seven positions of A Dorian, with each position played only once, either ascending or descending. In addition to being an excellent alternate picking exercise, this drill will also help

All examples performed with strict alternate picking, beginning on a downstroke.

FIGURE 1 six-string Dorian run



FIGURE 2 A Dorian covering all seven positions

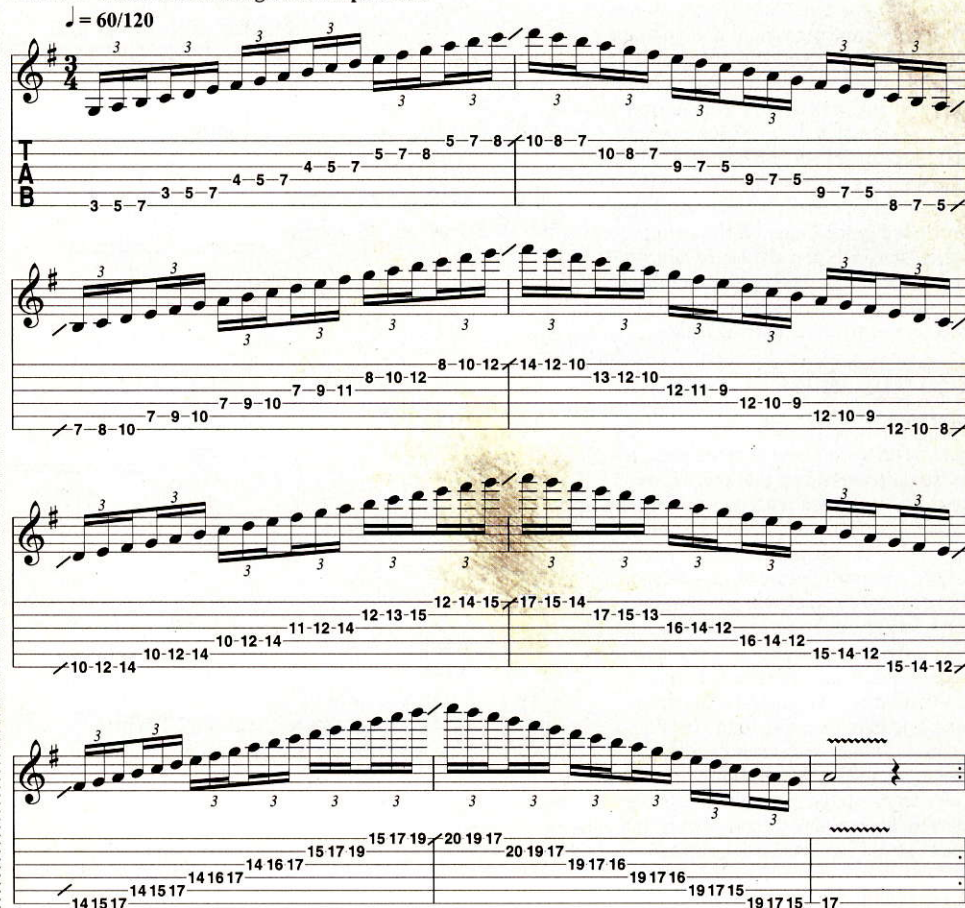


FIGURE 3 single string sextuplets



you develop visualization of the entire fretboard. Accent each downbeat and reinforce these helpful rhythmic "anchor points" by tapping the foot. The accented notes will always fall on a downstroke. Try to apply a light palm mute to the bass strings and gradually open the mute as you move to the treble strings. The run

should feel fairly light, yet precise, with only the very tip of the pick making contact with the string, the wrist swinging loosely but not too widely, and the arm muscles as relaxed as possible. Remember, any unnecessary muscular tension will only serve to waste valuable energy and slow you down.

SINGLE-STRING SEXTUPLETS

Again, ascending finger slides are used on highest and lowest note in each pattern to transport your hand up to the next higher position. You can apply this six-notes-per-string run pattern across all six strings and seven positions of A Dorian shown in the previous example. This type of drawn-out exercise develops stamina, accuracy and fretboard visualization. I would advise lifting the fret-hand index finger off the string when you go to play the next higher note, rather than keeping it planted on the string, which otherwise would be advantageous when playing legato.

PAUL GILBERT—STYLE RUN

FOR THIS RUN, make sure the motion is from the wrist and that there is no tension or upward muscular movement in the upper forearm. Lightly palm mute the bass strings and leave the treble strings unmuted. Aim to keep the angle of the pick the same against each string, but be aware that although the individual pick strokes come from the wrist, the arm does need to move down slightly to maintain a consistent pick angle as you cross to the treble strings. The tip of the fret hand's index finger should be used to mute the lower string adjacent to the one being played. So between the two hands, the runs should be clean and defined.

YNGWIE MALMSTEEN—STYLE RUN

FOR THIS PARTICULAR EXERCISE, I would keep the fret-hand index finger planted down on the string. At the slow “learn” speed, the arc of the pick back and forth over the string should be wide (at least 1cm either side of the string) and with good momentum, like a pendulum. As you increase the tempo, this arc will reduce and refine. At top speeds, the distance the pick travels back and forth across the string will be minimal and focused on the very tip. A slight downwards pick angle will help to reduce friction and give a more aggressive “slice.” Too much, however, and you may lose definition, so experiment. Try to keep the pick-hand thumb fairly straight with a 20-30 degree forward tilt.

♩ = 60/120



♩ = 60/120



$\text{♩} = 60/120$



HERE WE HAVE A signature Paul Gilbert-style run that's great for developing fast, clean outside picking technique. At the "learn" speed, swing the pick in an arc over the strings to really feel the momentum of the wrist. The run ends with a half step

bend from the ninth, B, on the high E string's seventh fret, up to the minor third, C, finishing with a wide rock vibrato. As you transition to this final note, the thumb should pivot from the middle of the back of the neck over to the top side of the fretboard in a clasp as the first two fingers close ranks for the bend, the index finger reinforcing the middle.

FIGURE 7

PAUL GILBERT/JOHN PETRUCCI-STYLE IDEA

THIS NEXT EXAMPLE is inspired by concepts used by both Paul Gilbert and John Petrucci. It's a long run that begins on a low F# and moves up and across the entire fretboard through all positions of A Dorian via ascending pinkie slides. In bar 1, we have a 12-note interlocking symmetrical shape made from position-6 and -7 A Dorian fragments. This initial 12-note phrase is then repeated an octave higher on the D and G strings. In bar 2, the run develops on the top two strings, ascending with a series of shifts before descending in bar 3 through A Dorian position-4 to the low E string.

In bar 4 we have two four-string runs leading up to a finishing half-step bend at the high E string's 19th fret. Long runs like this, as well as being a test in accuracy and stamina, can also be spliced down into a whole vocabulary of shorter ideas with the insertion of an "exit" note on any downbeat.

FIGURES 8 & 9

BREAKING UP LONGS RUNS INTO SMALLER ONES

UNLESS YOU'RE SHOWCASING your shred technique in an instrumental guitar piece, extended runs like the previous one may prove too long and impractical for many musical situations. But learning long runs is nevertheless useful as a vocabulary-building strategy. Once a long run is designed and assembled, it can then be deconstructed into smaller components, which will increase its worth tenfold. All we need is a strong exit note.

These next two ideas are spliced runs taken from our previous long run. In **FIGURE 8**, we take the first three beats of **FIGURE 7** and finish on the G string on the b3 of A Dorian, C, with a wide rock vibrato. From here, try to continue improvising in A minor pentatonic position-1.

In **FIGURE 9**, we begin our mini-run on the D string, finishing with an exit note on the B-string root note A. This last note can be fretted with either the middle or ring finger. Using the ring finger puts you in a good tactical position for following up with some A minor pentatonic blues-rock licks in the position-2 box.

FIGURE 10

TRICKY ASYMMETRICAL RUN

THIS LONG RUN starts on the low G, the b7 of A Dorian. This time we have a shift-slide on the third string, which takes the run through a tricky asymmetrical route up to a two-string pattern using position shifts and lastly into a reverse single-string pattern that resolves on the A root at the 17th fret on

FIGURE 7 Paul Gilbert/John Petrucci-style idea

$\text{♩} = 60/120$

T
A
B

2-3-5 2-3-5 3-5-7 3-5-7 4-5-7 4-5-7 5-7-9 5-7-9 7-8-10 7-8-10/12-10-8 12-10-8/10-12-13 10-12-14/15-14-12 15-13-12

15-13-12 14-12-11-14-12-11 14-12-10-14-12-10 14-12-10-14-12-10 14-12-10

12-14-15 12-14-15 14-16-17 14-16-17 16-17-19 16-17-19 17-19-20 17-19-20 19

FIGURE 8 mini-run

$\text{♩} = 60/120$

T
A
B

2 3 5 2 3 5 3 5 7 3 5 7 4 5 7 4 5 7 5

FIGURE 9 mini-run

$\text{♩} = 60/120$

T
A
B

5 7 9 5 7 9 7 8 10 7 8 10 12 10 8 12 10 8 10

FIGURE 10 tricky asymmetrical run

$\text{♩} = 60/120$

T
A
B

3-5-7 3-5-7 4-5-7 4-5-7/9-7-5 9-7-5 7-9-10 7-9-11 8-10-12 8-10-12/14-12-10 13-12-10

12-13-15 12-14-15 17-15-14 17-15-14 19-17-15 19-17-15 17

the high E string.

As we did with the previous examples, you could try breaking this run down into smaller fragments and adding exits notes in order to maximize your phrase vocabulary in the same way.

As a project, it is worthwhile to

design loads of long runs based around certain technical concepts or that combine various techniques. A good working vocabulary of licks would ideally be a combination of design from technical raw material and direct transcription of the masters. 🌟

The Pedals That Make The Tone



Here are the tones for this month's songs. Use the pedals with level settings as shown, and chained in this order:

"A Rite Of Passage" - Dream Theater



DD-7



PS-5



MD-2



PW-10

"Peace Sells" - Megadeth



DD-3



ML-2

"Man In The Box" - Alice In Chains



RV-5



GE-7



MD-2



PW-10

"Shock Me" - KISS



DD-7



RV-5



BF-3



DS-1

"Listen To The Music" - Doobie Brothers



BF-3



RE-20



FBM-1

For 30 years, BOSS has been the world leader in innovative guitar and bass effects pedals, multi-effects, rhythm machines, personal digital studios and more. With their unmistakable killer tone, BOSS pedals continue to define the sound of today's rock music.

For more in-depth tips, including which pedals to use for which sections, visit www.BossUS.com/tones



All references to specific artists and songs are strictly for comparison purposes. The artists referenced herein do not sponsor or endorse BOSS' pedals or Roland, and are not affiliated with BOSS or Roland in any way. BOSS and Roland make no representation regarding the actual equipment used by the various artists to achieve their distinct sounds.

Pedal settings by Paul Hanson, BOSS Product Specialist and author of the top-selling book "Shred Guitar" from Alfred Publishing.

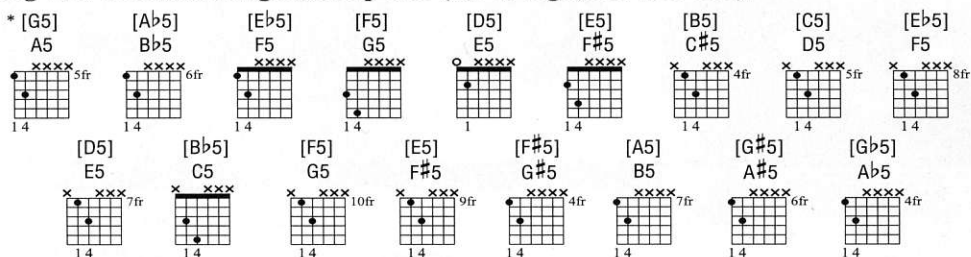


"A RITE OF PASSAGE" DREAM THEATER

As heard on **BLACK CLOUDS & SILVER LININGS** (ROADRUNNER)

Words by John Petrucci * Music by John Petrucci, Mike Portnoy, John Myung and Jordan Rudess * Transcribed by Jeff Perrin

Guitars are tuned down one whole step (low to high, D G C F A D).
Bass is a 6-string with the sixth string tuned up to D (low to high, D E A D G C).



*Chord symbols in brackets indicate concert-pitch harmony (for bass).

A Intro (0:00)

Moderately ♩ = 108

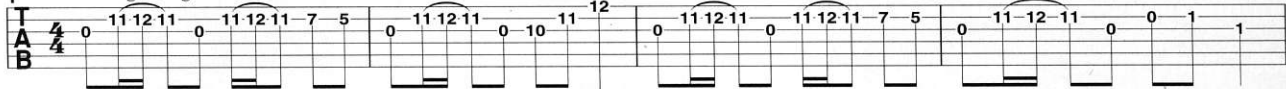
N.C. [(D5)]

[D7/C]

[(D5)]

[(G5) (Ab5) (Eb5)]

6-string Bass (w/light dist. and flanger effect)
let ring throughout



N.C. (E5)

E7/D

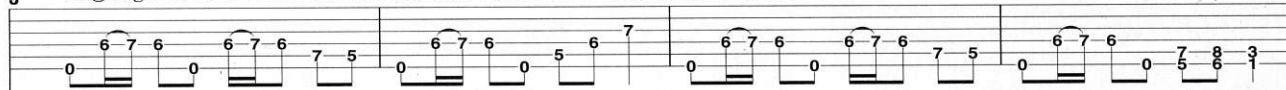
(E5)

A5 Bb5 F5

*Gtrs. 1 and 2 (elec. w/clean tone)

let @ ring-

(w/dist.)
P.M. 7



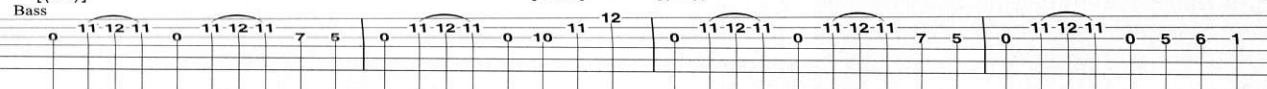
*All guitar music sounds in the key of D, one whole step lower than written.

[(D5)]

[D7/C]

[(D5)]

[G5 Ab5 Eb5]



(E5)

E7/D

(E5)

A5 Bb5 F5

P.M. 7

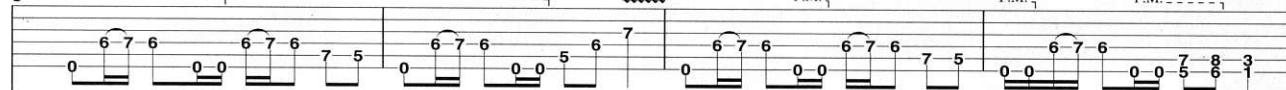
P.M. 7

P.M. 7

P.M. 7

P.M. 7

P.M. 7



[(D5)]

[D7/C]

[(D5)]

[G5 Ab5 Eb5]

Bass Fig. 1



(E5)

E7/D

(E5)

G5

A5

Bb5

F5

P.M. 7

P.M. 7

P.M. 7

P.H.

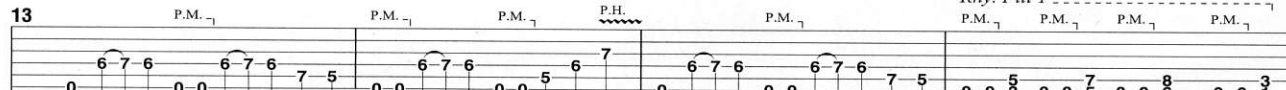
P.M. 7

P.M. 7

P.M. 7

P.M. 7

P.M. 7



[(D5)]

[D7]

[(D5)]

[F5

G5

Ab5

Eb5]

Bass Fig. 1

Bass Fill 1 end Bass Fig. 1



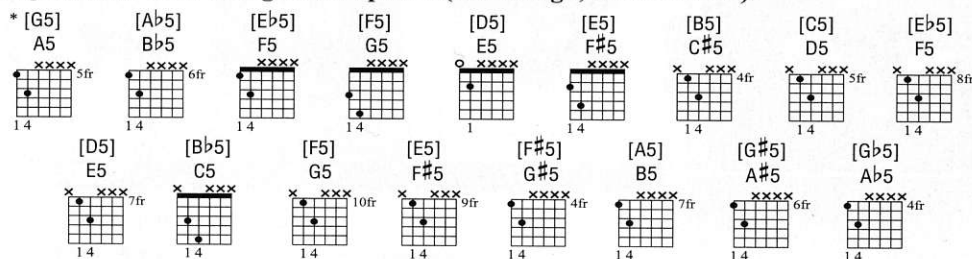


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A Intro (0:00)

Moderately ♩ = 108

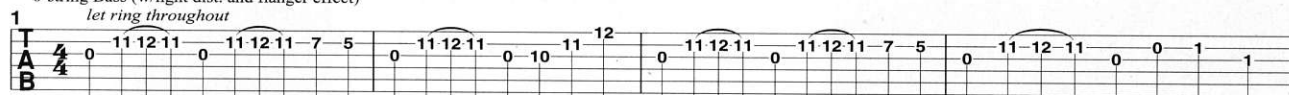
N.C. [(D5)]

6-string Bass (w/light dist. and flanger effect)
let ring throughout

[D7/C]

[(D5)]

[(G5) (Ab5) (Eb5)]



N.C. (E5)

E7/D

(E5)

A5 Bb5 F5

*Gtrs. 1 and 2 (elec. w/clean tone)

let @ ring

(w/dist.)
P.M. 1



*All guitar music sounds in the key of D, one whole step lower than written.

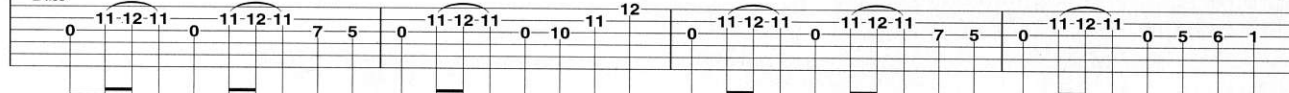
[(D5)]

[D7/C]

[(D5)]

[G5 Ab5 Eb5]

Bass



(E5)

E7/D

(E5)

A5 Bb5 F5

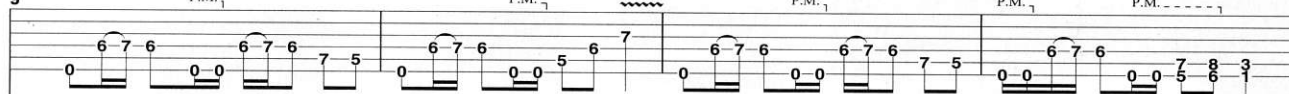
P.M. 1

P.M. 1

P.M. 1

P.M. 1

P.M. 1



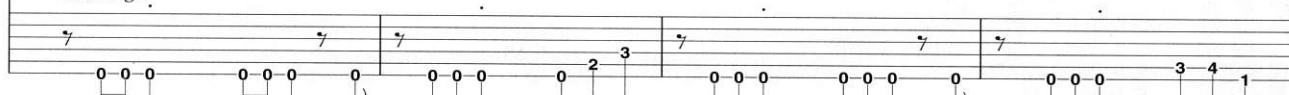
[(D5)]

[D7/C]

[(D5)]

[G5 Ab5 Eb5]

Bass Fig. 1



(E5)

E7/D

(E5)

G5

A5

Bb5

F5

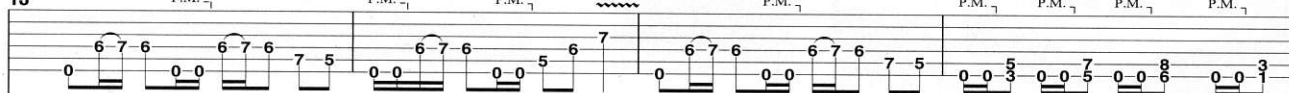
P.M. 1

P.M. 1

P.M. 1

P.H.

P.M. 1



[(D5)]

[D7]

[(D5)]

[F5]

G5

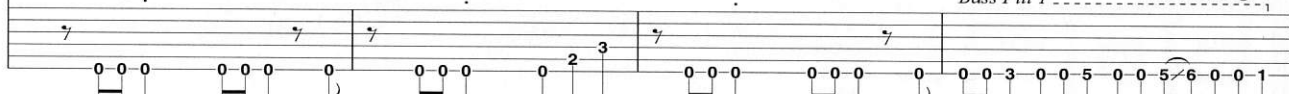
Ab5

Eb5

Bass Fig. 1

Bass Fill 1

end Bass Fig. 1



17

E5 E7/D E5 A5 Bb5 F5 A5 Bb5 A5 F5

[D5] [D7/C] [D5] [G5 Ab5 Eb5] [G5 Ab5 G5 Eb5]

Bass Fig. 2 Bass Fill 4

B 1st Verse (0:56)

Since the new world order played strength upon our fears

The brotherhood of wisdom strength and dignity our fears

[(D5)] [(D7/C) D5] [(G5)] [(Ab5) Eb5]

N.C.(E5) E7/D E5 (A5) (Bb5) F5

Gtrs. 1 and 2 P.M. slight P.H. P.M.

22

Bass plays Bass Fig. 1 twice (see bar 9)

spreading accusations of radical ideas

its rituals and secrets remain a mystery

[(D5)] [(D7/C) [(D5)] [F5] [G5] [Ab5] [Eb5]

(E5) E7/D (E5) G5 A5 Bb5 F5

P.M. slight P.H. P.M. P.M. P.M. P.M.

26

C Pre-chorus (1:32, 3:34)

Beneath an ever - the watchful eye

the angels of the temple fly

(F#5) E5 (F#5) F#5 G5 E5

Gtrs. 1 and 2 P.M. P.M. P.M. P.M.

30

Substitute Rhy. Fill 2 second time on 2nd Pre-chorus (see below)

Substitute Bass Fill 5 second time on 2nd Pre-chorus (see below)

2

Rhy. Fill 2 (3:50)

Gtrs. 1 and 2

(F#5)

Bass Fill 5 (3:50)

[(E5)]

"A RITE OF PASSAGE"

The Pedals That
Make The Tone
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D Chorus (1:49, 3:52, 7:14)

(1., 3., 5.) Turn the key walk through the gate The great ascent to reach a higher state
(2., 4.) final stage a sacred home Unlock the door and lay the cornerstone
(6.) seven stars the rising sun A perfect world where new life has begun
N.C.(B5) (E5) (G5) (D5) (A/C#)

34

Gr. 2

Gr. 1

N.C. [(A5)] [(D5)] [(F5)] [(C5)] [(G/B)]

Bass

38

(B5) (G5) (E5) P.M. P.M.

1.

A rite of passage

[(A5)] [(F5)] [(D5)]

P.M. P.M.

41

The (F#5) (C#°) P.M. P.M.

2.

(F#5) Gtrs. 1 and 2 substitute Fill 1, 3rd Chorus (see below)

[(E5)] [(B°)] [(E5)]

Fill 1 (7:47)

Gr. 2 (F#)

Gr. 1

T A B

T A B

3 3 3

"A RITE OF PASSAGE"

go back to [C] Pre-chorus

enigmatic union of esoteric thought

71 P.M. -----

[G] (4:52)

Moderately Fast ♩ = 152

N.C.(E5)

C#5 D5 F5 E5

D5 C#5 C5

Gtr. 1

Gtrs. 1 and 2

Gtr. 1

Gtrs. 1 and 2

75 P.M. -----

N.C.[(D5)] [B5 C5 Eb5 D5] [C5 B5 Bb5]

Bass

C#5 D5 F5 E5

C#5 D5 F5 E5

79 P.M. -----

[B5 C5 Eb5 D5] [B5 C5 Eb5 D5]

G5 F#5

F5

C#5 D5 F5 E5

G5 G#5

B5

A#5 (E5)

83 P.M. -----

[F5 E5] [Eb5] [B5 C5 Eb5 D5] [F5 Gb5 A5 Ab5 (D5)]

Rhy. Fig. 3 Bass Fig. 3

1.

C#5 D5 F5 E5

F#5

G5

A#5 A5

D5

C#5 C5

2.

C#5 D5 F5 E5 N.C.

G5 F#5 F5

end Rhy. Fig. 3

86 P.M. -----

[Bb5 C5 Eb5 D5] [E5 F5 Ab5 G5] [C5 B5 Bb5] [B5 C5 Eb5 D5] N.C. [F5 E5 Eb5]

end Bass Fig. 3

N.C.(A5)

Gtr. 3 (elec. w/dist.)

90

90

5 7 8 7 (7) 3 6 (6) 7 9 11 10 12 10 9 12 11 8 10 12 9 (9) 15 18 17 15 17 18 15 18

Gtrs. 1 and 2
Rhy. Fig. 2

N.C.[(G5)]

Bass Fig. 4

Bass Fig. 4

93

[illegible]

96

end Bass Fig. 4

end Bass Fig. 4

I (5:31)

C#5 D5 F5 E5

 (trem. pick)

98

[illegible]

Rhy. Fig. 3

P.M.

[B5 C5 Eb5 D5]

Bass Fig. 5

The first system of musical notation for 'The Rose Tree' is shown on a five-line staff. The melody begins with a treble clef and a key signature of one flat (B-flat). The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The lyrics 'The Rose Tree' are written below the first four notes. The system ends with a double bar line.

"A RITE OF PASSAGE"

**The Pedals That
Make The Tone**
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100 C#5 D5 F5 E5

15-14-13-14-15 12-13-14-11-12-13-12-10 12-13-12-10-12-10-9-10-10 12-10-9 12-11-10-8-9-10-9-7-9-10-9-7 10-9-7-6-7-9-7-5 8-7-5

P.M. -----

[B5 C5 Eb5 D5]

102 D5 C#5 C5 C#5 D5 F5 E5

7 8 7 5 7 8 7 5 8 7 5 7 (7) 8 7 5 3 3 5 3 0 3 5 3 0

P.M. -----

[C5 B5 Bb5] [B5 C5 Eb5 D5]

104 C#5 D5 F5 E5

12-15-12 15 12 15-12 15 17-12-15-12 15 12 15-12 15 12 15 12 15 14-13-12 14-12 13-14-17-16

P.M. -----

[B5 C5 Eb5 D5]

106 G5 F#5 F5

(16) (16) 17-16-17-18 17-16 19-17-16-17-19 16 17-19-17-16-17-0-16-0 15-0-14-0-13

P.M. -----

end Rhy. Fig. 3

[F5 E5 Eb5]

end Bass Fig. 5

GUITAR WORLD 117

118 [B5] [C5] [E♭5] [D5] [E5] [F5] [A♭5] [G5] [C5] [B5] [B♭5]
C#5 D5 F5 E5 F#5 G5 A#5 A5 D5 C#5 C5

120 [B5] [C5] [E♭5] [D5] [F5] [G♭5] [A5] [A♭5] [(D5)]
C#5 D5 F5 E5 G5 G#5 B5 A#5 (E5)

122 [B5] [C5] [E♭5] [D5] N.C. [F5] [E5] [E♭5]
C#5 D5 F5 E5 G5 F#5 F5

*"flutter" effect created by flicking bar (floating bridge required for effect)

L Keyboard Solo (6:12)

Gtrs. 1 and 2 play Rhy. Fig. 2 (see bar 90)

Gtrs. 1 and 2 play Rhy. Fig. 3 (see bar 98)

Gtrs. 1 and 2 play Rhy. Fig. 4 twice (see bar 108)

Gtrs. 1 and 2 play Rhy. Fig. 1 (see bar 84)

124 (w/bar) (Gtr. 3 out) 7 10 8 8

Bass plays Bass Fig. 2 (see bar 90) Bass plays Bass Fig. 5 (see bar 98) Bass plays Bass Fig. 6 twice (see bar 108) Bass plays Bass Fig. 3 (see bar 84)

M (7:05)

♩ = 110
N.C.(F#5)
Gtrs. 1 and 2

G5 E5 (F#5)

G5 E5 (F#5)

G5 E5 F#5

go back to [D] Chorus

158 N.C.[(E5)] [F5 D5 (E5)] [F5 D5 (E5)] [F5 D5 E5]

Bass

N Outro (7:56)

[(D5)]
N.C.(E5)
Gtrs. 1 and 2

[D7/C]
E7/D

[(D5)]
(E5)

[G5 A♭5 E♭5]
A5 B♭5 F5

162 P.M. P.M. P.M. P.M. P.M.

Bass plays Bass Fig. 1 (see bar 9)

166 [(D5)] [D7/C] [(D5)] [F5 G5 A♭5 E♭5]
(E5) E7/D (E5) G5 A5 B♭5 F5

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.



"SHOCK ME" KISS

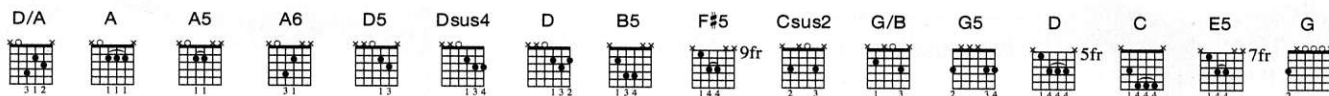
As heard on **LOVE GUN** (CASABLANCA)

Words and Music by **Ace Frehley** * Transcribed by **Steve Gorenberg**

Guitars are tuned down one half step (low to high, E^b A^b D^b G^b B^b E^b).

Bass tuning, low to high: E^b A^b D^b G^b .

All music sounds in the key of A^b , one half step lower than written.



A Intro (0:00)

Moderately $\text{♩} = 132$

B (0:02, 1:04)

*Gtr. 1 (elec. w/dist.) (drums) Rhy. Fig. 1

*doubled

Bass (w/pick) Bass Fig. 1

1. 2., 3.

4 D5 Dsus4 D G5 A5 end Rhy. Fig. 1 A5 1. Your

end Bass Fig. 1

C Verses (0:17, 1:12)

lightning's all I need My satisfaction grows told
2. And baby if you do what you've been told

You
My insu -

7 A5 D5 Dsus4 D G5 A5

Bass Fig. 2 end Bass Fig. 2

*Don't play these notes when Bass Fig. 2 is recalled.

make me feel at ease you even make me glow
lation's gone girl you make me overload

11 Gtr. 1 D5 Dsus4 D A5

Bass repeats Bass Fig. 2 (see bar 7)

D Pre-chorus (0:32, 1:27)

(1.) Don't cut the power on me I'm feelin low so get me high
(2.) Don't pull the plug on me no no Keep it in and keep me high
B5 F#5 D Csus2 G/B

15 Gtr. 1 *Rhy. Fig. 2*

Bass *Bass Fig. 3*

E Chorus (0:39, 1:34)

3rd time on 2nd Chorus, skip ahead to **F**

Shock me (Make me feel better) 1., 2.
Shock me (Put on your black leather)
Shock me (We can come together)

19 A5 G5/A D C

Bass Fig. 4 (repeat previous bar) *Substitute Bass Fill 1 on 2nd Chorus (see below) end Bass Fig. 4*

3.

D E5

go back to **B** and take 3rd ending

23 *Rhy. Fig. 3* *end Rhy. Fig. 3*

F (1:53)

D Come on E5

Gtr. 1 plays *Rhy. Fig. 3* (see bar 23)

26 Gtr. 2 (elec. w/dist.)

Bass Fill 1 (1:40, 1:47, 3:05, 3:13)

D C

For more bass tips, check out
PLAY BASS DVD at www.guitarworld.com/store.

The Pedals That Make The Tone

G **Guitar Solo** (1:59)

D/A A A5 A6 A5 A6 G5 D5 Dsus4 D G5 A5

Gr. 1 plays Rhy. Fig. 1 four times (see bar 2)

Gtr. 2

29

Bass plays Bass Fig. 1 four times (see bar 2)

33

D/A A A5 A6 A5 A6 G5 D5 Dsus4 D G5


P.M.

A5 D/A A A5 A6 A5 A6 G5

36 7 7 5 7 7 5 7 5 6 7 5 7 / 11 10 12 10 11 10 12 12 11 10 12 12 11 10 8 10 8 10 10 18 17 19

D5	Dsus4 D	G5	A5	D/A	A	A5	A6	A5
----	---------	----	----	-----	---	----	----	----

A6 G5 D5 Dsus4 D G5 A5

42 


B5 A5

[illegible]

Gtr. 1
Rhy. Fig. 4.

Rhy. Fig. 4

Bass
Bass Fig. 5



The musical notation for Bass Fig. 5 is written on a single staff. It consists of two measures. The first measure contains a sequence of notes: a half note on the 0th fret, a quarter note on the 2nd fret, a quarter note on the 2nd fret, and a half note on the 0th fret. The second measure contains a sequence of notes: a quarter note on the 2nd fret, a quarter note on the 0th fret, a quarter rest, a half note on the 0th fret, a quarter note on the 2nd fret, a quarter note on the 2nd fret, a half note on the 0th fret, a quarter note on the 2nd fret, and a half note on the 0th fret. The notes are connected by a slur across the first measure and a slur across the second measure.

B5
Gtr. 1 plays Rhy. Fig. 4 three times (see bar 45)

47

Bass plays Bass Fig. 5 three times (see bar 45)

50

Bass plays Bass Fig. 3 (see bar 17)

D
Gtr. 1 plays Rhy. Fig. 2 (see bar 17)

53

Bass plays Bass Fig. 3 (see bar 17)

H (2:48)

Shock me (Baby)

A5 G

Shock me (Oh yeah)

A5 G

55 Gtr. 2 (play 1st time only)

Bass plays first bar of Bass Fig. 4 six times, then all of Bass Fig. 4 (see bar 19)

I Outro Chorus (3:07)

- (1.) Shock me (Make on)
- (2.) shock me (Put on)
- (3.) Shock me (We)
- (4., 5.) w/ad lib vocal

59

Bass plays Bass Fill 1 (see 2nd page)

Bass plays Bass Fig. 4 until fade (see bar 19)

me feel better)
your black leather)
can come together)

(Oh yeah)
(Baby) I wanna

play 5 times and fade
Come on and
I'm down to the bare wire
feel your power

62

Bass substitutes Bass Fill 1 first time (see 2nd page)



"MAN IN THE BOX" ALICE IN CHAINS

As heard on **FACELIFT** (COLUMBIA)

Words and Music by Jerry Cantrell, Layne Staley, Sean Kinney and Michael Starr * Transcribed by Alex Houton * Bass transcription by Michael DuClos



All guitars are tuned down one half step (low to high, E \flat A \flat D \flat G \flat B \flat E \flat).

Bass tuning (low to high): E \flat A \flat D \flat G \flat .

All music sounds in the key of E flat minor, one half step lower than written.

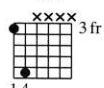
E7(no 3)



G5



G6



E5



G5



D



A



A Intro (0:01)

Moderately $\text{♩} = 108$

N.C.

E7(no 3)

Rhy. Fig. 1

P.M.

Gtr. 1 (w/dist.)

1

end Rhy. Fig. 1

Tablature for Gtr. 1 (w/dist.) and Bass. The Gtr. 1 part consists of a series of chords (E7(no 3), G5, G6, E5, G5, D, A) played in a specific rhythm. The Bass part follows a similar pattern, with a 'Bass Fig. 1' indicated. The section ends with 'end Bass Fig. 1'.

(0:19, 1:48)

Gtr. 1 plays Rhy. Fig. 1 twice

Gtr. 2 (w/dist. and talk box effect)

Tablature for Gtr. 2 (w/dist. and talk box effect). The part features a series of chords (E7(no 3), G5, G6, E5, G5, D, A) played in a specific rhythm, with a 'Bass plays Bass Fig. 1 three and three quarter times (see bar 1)' indicated.

Bass plays Bass Fig. 1 three and three quarter times (see bar 1)

B Verses (0:37, 2:06)

1. I'm the man in the box
2. I'm the dog who gets

E7(no 3)

Rhy. Fig. 2

Gtrs. 1 & 2 P.M.

Tablature for Gtrs. 1 & 2. The part features a series of chords (E7(no 3), G5, G6, E5, G5, D, A) played in a specific rhythm, with a 'beat' indicated.

Tablature for Gtrs. 1 and 2. The part features a series of chords (E7(no 3), G5, G6, E5, G5, D, A) played in a specific rhythm, with a 'beat' indicated.

C Pre-chorus (0:55, 2:24)

Won't

G5 G6 G5 G6 G5

you

G6 G5 G6 G5

come

G6 G5 G6 G5

G6 G5

Gtrs. 1 and 2

end Rhy. Fig. 2

Rhy. Fig. 3

20 P.M.

Gtr. 1 P.M.

Tablature for Gtrs. 1 and 2. The part features a series of chords (E7(no 3), G5, G6, E5, G5, D, A) played in a specific rhythm, with a 'Bass Fill 1' indicated.

Bass

Bass Fill 1

Bass Fig. 2

"MAN IN THE BOX"

and G6 G5 save me G6 E7(no 3)

Save me

Gr. 3 plays Fill 1 first time
Gtrs. 1 & 2 substitute Fill 2
second time (see below)

24 P.M. ----- Gtrs. 1 and 2 ----- P.M. ----- end Rhy. Fig. 3

end Bass Fig. 2

For more bass tips, check out
PLAY BASS DVD at www.guitarworld.com/store.

D Chorus (1:13, 2:41, 3:51)

29 Feed E5 my eyes D (Can you sew them shut) A

Gtr. 1

Bass
Bass Fig. 3

33 Jesus E5 Christ D (Deny your maker) A

end Bass Fig. 3

37 He E5 who tries D (will be wasted) Oh feed E5 my eyes D

Gtr. 1

Bass plays Bass Fig. 3 (see bar 29)

Fill 1 (1:11)

E7(no 3)

Gtr. 3 (w/dist.)

Fill 2 (2:39)

E7(no 3)

Gtrs. 1 & 2

E Guitar Solo (3:16)

3rd time, skip ahead to **F**
(Now you've sewn them) shut

A

(go back to bar 5 first time)

E7(no 3)

Gtrs. 1 & 2 play Rhy. Fig. 2

Gtr. 3 (w/dist. and wah pedal)

43

Bass plays Bass Fig. 1 twice (see bar 1)

49

* gradually open wah pedal

Bass substitutes Bass Fill 1 (see bar 20)

53

G5 G6 G5 G6 G5 G6 G5 G6 G5 G6 G5 G6 G5 G6 G5

Gtr. 1 plays Rhy. Fig. 3

Gtr. 3 hold bend w/bar fdbk. slight P.H.

Bass plays Bass Fig. 2 (see bar 21)

57

Gtr. 4

Bass

go back to **D** Chorus

F (4:26)

E7(no 3)

Gtr. 2 Gtr. 1 plays Rhy. Fig. 2 twice

61

Bass plays Bass Fig. 1 twice (see bar 1)

Fill 3 (3:49)

Gtr. 3

The Pedals That Make The Tone

For exclusive tips on how to sound like this song, visit www.BossUS.com/tone

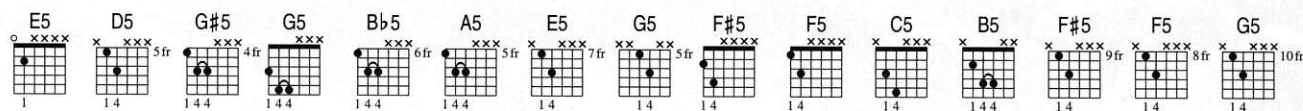


"PEACE SELLS" MEGADETH

As heard on **PEACE SELLS...BUT WHO'S BUYING?** (CAPITOL)

Words and Music by **Dave Mustaine** * Transcribed by **Dave Whitehill**

Note: recording sounds a quarter tone (50 cents) flat of concert pitch. To play along, tune accordingly.



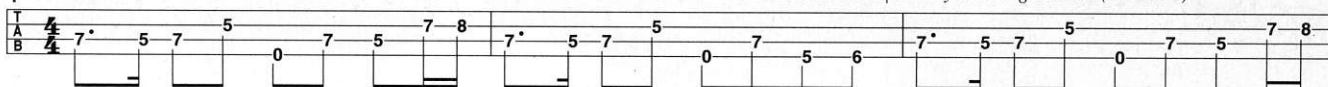
A Intro (0:00)

Moderately Fast ♩ = 142

(E5)

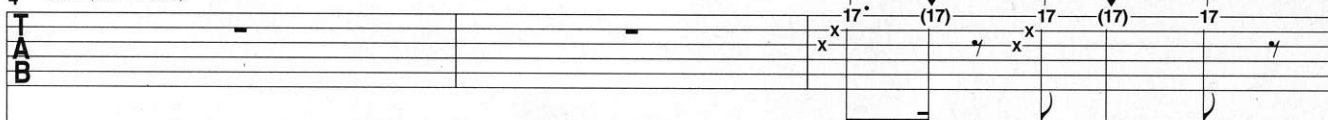
Bass

1 Bass Fig. 1 Play Bass Fig. 1 twice (see bar 1)

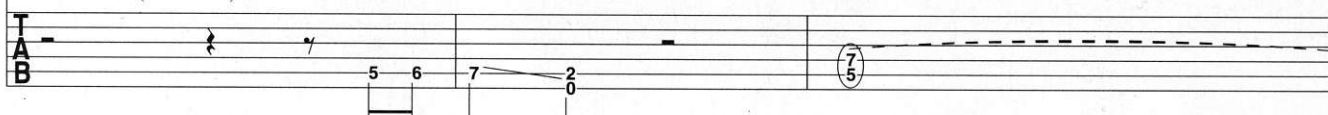


E5

4 Gtr. 3 (elec. w/dist.)

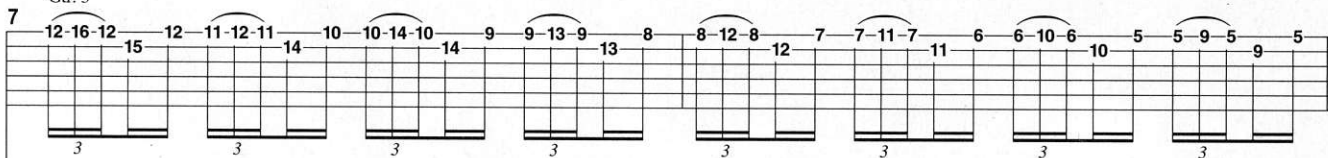


Gtrs. 1 and 2 (elec. w/dist.)



D5
Gtr. 3

(Bb5) (A5)



Gtrs. 1 and 2
P.M.



Bass



For more bass tips, check out
PLAY BASS DVD at www.guitarworld.com/store.

"PEACE SELLS"

C Pre-chorus (0:41, 1:27)

If there's a new way

well I'll be the first in line

2nd Pre-chorus, skip ahead to E Interlude

but it better work this time

E5 D5 E5 G5 D5 E5

D5 E5 G5 F#5 G5

F#5 G5 D5 F#5 G5

F#5 F5 C5

*Gtr. 3

25

Gtrs. 1 and 2

Bass

*Gtr. 3 plays on 2nd Pre-chorus only.

D 1st Guitar Solo (0:52)

(E)

G#5 (E)

G5

Gtrs. 1 and 2 play Rhy. Fig. 1 (see bar 9)

Gtr. 3

31

Bass plays Bass Fig. 2 (see bar 9)

go back to B 2nd Verse

(E)

G#5 (E)

Bb5 A5

33

E Interlude (1:37)

(Em)

Gtrs. 1 and 2

35 P.M. on ⑥

P.M.

Bass Fig. 3

(repeat previous bar)

end Bass Fig. 3

*Substitute note when figure is recalled in bar 42.

G#5 G5

39

Gtr. 1

P.M. on ⑥

Gtr. 2

P.M. on ⑥

Bass repeats Bass Fig. 3 (see bar 35)

F 2nd Guitar Solo (1:51)

F#5 G5 F#5 G5 F#5 (Em) G#5 G5

43

Gr. 3

1

11/12 15 12 14-14-12 14 14 12 14 (14) 12 14 (14) 12-10 (10)

3 3 3 3 3

Gr. 1

Rhy. Fig. 2

P.M. P.M. P.M. P.M. P.H. P.M. P.H. P.M. P.H. P.M.

4 4 4 4 4 4 4 5 3 3 3 3 2 2 2 3 2 0 0 9 7 9 0 0 7 5 7 0 0 5 4 5 0 0 6 4 5 3

2 2 2 2 2 2 2 3 3 3 3 2 2 2 3 2 0 0 9 7 9 0 0 7 5 7 0 0 5 4 5 0 0 6 4 5 3

Gr. 2

Rhy. Fig. 2a

P.M. P.M. P.M. P.M. on ⑥

4 4 4 4 4 4 4 5 3 3 3 3 2 2 2 3 2 0 0 10 9 10 0 0 9 7 9 0 0 7 5 7 0 0 6 4 5 3

2 2 2 2 2 2 2 3 3 3 3 2 2 2 3 2 0 0 10 9 10 0 0 9 7 9 0 0 7 5 7 0 0 6 4 5 3

Bass

Bass Fig. 4

2 2 2 2 2 2 2 3 3 3 3 2 2 2 3 2 0 0 10 9 10 0 0 9 7 9 0 0 7 5 7 0 0 6 4 5 3

2 2 2 2 2 2 2 3 3 3 3 2 2 2 3 2 0 0 10 9 10 0 0 9 7 9 0 0 7 5 7 0 0 6 4 5 3

F#5 G5 F#5 G5 F#5 (Em)

G#5 G5

47 Gtrs. 1 and 2 play Rhy. Figs. 2 and 2a twice (see bar 43)
Gtr. 4 (elec. w/dist.)

Gtr. 4 (elec. w/dist.)

Gtr. 3

47 *Bar 47 (see Fig. 4)*

Bass plays Bass Fig. 4 twice (see bar 43)

Bass plays Bass Fig. 4 twice (see bar 43)

F#5 G5 F#5 G5 F#5 (Em)

G#5 G5

51

Gr. 3

19 20 20 19 20 20 20 $\frac{1}{4}$ $\frac{1}{2}$ 20 1 20 $1\frac{1}{2}$ 20 2 17 20 18 17 17 (19) 19 16 19 17 (17) $\frac{1}{4}$

Gr. 4

fdbk.

(2) (2) (2) (2) (2) (2)

pitch: E

Faster ♩ = 164

Can you put a price on

F#5 G5 F#5 D5 D#5 E5

Gtr. 4

1417

G5

F#5

D5

D#5

E5

[illegible]

G (2:19)

peace

Gtr. 1

59 Riff A

E5

Gtr. 2

Bass

G5

F#5

B5

E5

Gtr. 1 plays Riff A eight times (see bar 59)

63 Gtr. 2

P.M.

P.M.

P.M.

P.M.

Bass plays Bass Fig. 5 (see below)

G5

F#5

B5

67

P.M.

P.M.

P.M.

Peace

N.C.(E5)

Gtrs. 1 and 2

Riff B

(G5)

peace

sells

(F#5)

(B5)

71

P.M.

Bass

Bass Fig. 6

end Bass Fig. 6

*substitute cue size notes 2nd time

H 1st Chorus (2:48)

Peace sells

but who's buying

Peace sells

but who's buying

(E5)

(G5)

(F#5)

(B5)

Gtr. 2 plays Riff B eight times (see bar 71)

Gtr. 1

Riff B1

75

P.M.

Bass plays Bass Fig. 6 twice simile (see bar 71)

I 3rd Guitar Solo (3:01)

(E5)

(G5)

(F#5)

(B5)

Gtrs. 1 and 2 play Riff B eight times (see bar 71)

Gtr. 3

Bass plays Bass Fig. 6 twice simile (see bar 71)

Bass Fig. 5 (2:24)

E5

(play 7 times)

(E5) (G5) (F#5)

1., 2., 3.

but who's buying

Peace sells

but who's buying

(E5) (G5) (F#5)
Gtrs. 1 and 2 play Riffs B and B1 eight times, then Riff B seven times (see bars 71 and 75)

Rhy. Fig. 3

(B5) (E5) (G5) (F#5) (B5)
Gtrs. 1 and 2 play Riffs B and B1 eight times, then Riff B seven times (see bars 71 and 75)
 86 (22) 22 19 19 20 20 20(20)(20) 20 1 20 20(20)(20) 20 20(20) 20(20) Rhy. Fig. 3
Bass plays Bass Fig. 6 four times (see bar 71)

Bass plays Bass Fig. 6 four times (see bar 71)

but who's buying

No

No no no
F#5 G5 F#5
end Rhy. Fig.

E5 G#5 G5 F#5 F5 E5 F5 F#5 F5 E5 F#5 G5

91 *Rhy. Fig. 3* P.M. *end Rhy. Fig. 3*

Gtr. 2
Rhy. Fig. 3a P.M. *end Rhy. Fig. 3a*

Bass

Bass Fig. 7

no

Peace sells

E5 G5 F#5 F5 E5 F5 F#5 F5 E5 F#5

(E5)
Gtrs. 1 and 2 play Rhy. Figs. 3 and 3a three times (see bar 91)

95 Gr. 3

P.H. $1\frac{1}{2}$

pitch: B

end Bass Fig. 7 Play Bass Fig. 7 two and one half times (see bar 93)

end Bass Fig. 7 Play Bass Fig. 7 two and one half times (see bar 93)

98 G5 F#5 G5 F#5 (E5) E5 G5

12 14 14 12 14 (12) 12-13-12 14-13-14 12 13 12 14 13 14 12-13-12 14 12 14 14-13 14 12 15 12 12 15 13 12 14-13 12-13-15 12

3 3 3 3 3 3 3 3 3

F#5 F5 E5 F5 F#5 F5 E5 F#5 G5 F#5 G5 F#5 (E5)

101 15 15 (15) 12-15 (15) 12-15 12 15 12 15-12 15 12-14-12 15 12-15 12-14-12 15 12-15 12-15 12-14

1 1 2 1 3 3 3 3 3

*Gtrs. 1 and 2 and Bass
play Fill 1 (see 2nd page)*

104

12 15-12 15 15-16-15 17 15 17 15-16-15 17-15 17 17 17 15-17 20 1 20 (20) 20 22 1 21 (21)^{1/2} (21)^{1/2} (21)* 21 22¹

E5 Peace G5 F#5 F5 E5 F5 F#5 F5 E5 F#5 G5 F#5 G5 F#5 E5

**B string is caught under ring finger during E string bend.*

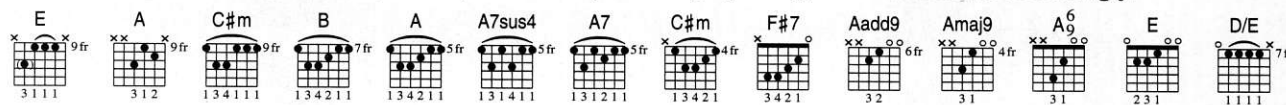
*B string is caught under ring finger during E string bend.



As heard on **TOULOUSE STREET** (WARNER BROS.)

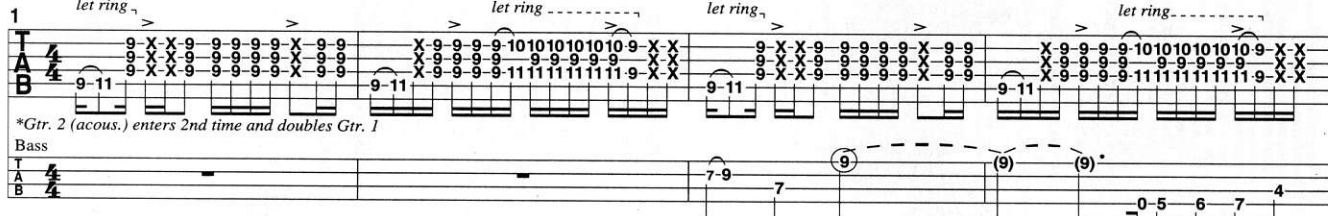
Words and Music by **Tom Johnston** * *Transcribed by* **Danny Begelman and Askold Buk** * *Bass transcription by* **Matt Scharfglass**

Note: recording sounds slightly flat (25 cents) of concert pitch. To play along, tune instruments accordingly.



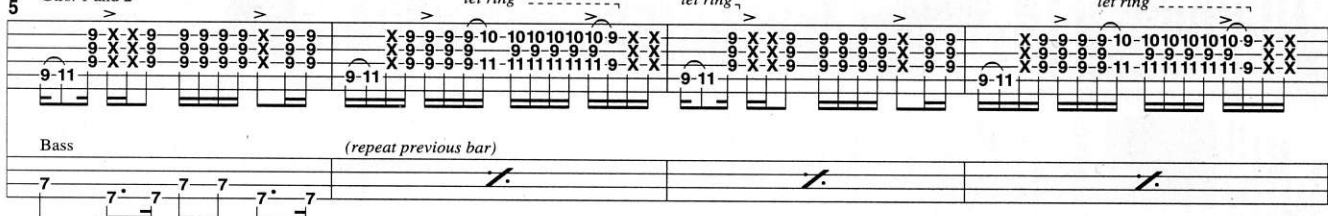
Moderately ♩ = 100

E
(clean ele
let ring



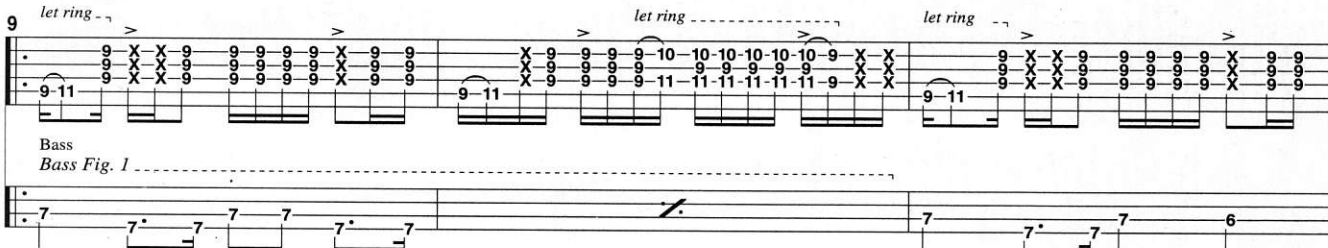
E
Gtrs. 1 and 2

Gtrs. 1 and 2



- | | | | | | | | | | | |
|----------------------|-----------------|------------|------------|------|----------|-------|---------------------|---------|------------|--------------------|
| 1. Don't you feel it | growin' | | day | by | day | | People | | gettin' | ready for the |
| 2. What the people | need | is a | way | to | make 'em | smile | it | ain't | so hard to | do if you know how |
| 3. Well I know | you know better | | everything | | I say | | Meet me in the | country | for a | |
| (4.) if I'm feeling | good to you | and you're | feelin' | good | to | me | There ain't nothin' | we | can't | do or |
| E | | | | | | A | E | | | |

E
Gtrs. 1 and 2



news

day
say

Some are happy
Gotta get a message
We'll be happy
Feelin' good

some are sad
get it on through
and we'll dance
feelin' fine

Oh
Oh
Oh
Whoa



1., 3.

now mama's we gotto let the music play
we're gonna dance our blues away
baby let the music

Mm

4. An'

A7 A7sus4

A7

E

A

15

For more bass tips, check out
PLAY BASS DVD at www.guitarworld.com/store.

2., 4.

D Chorus (0:56, 2:05)

while
play }

Whoa

listen to the music

Whoa

E
Gtr. 3 (banjo arr. for gtr.)
fingerstyle (let ring throughout)

C#m
Rhy. Fig. 1a

A

18

listen to the music

Whoa

listen to the

C#m

A

C#m

21

Bass repeats Bass Fig. 2 twice

2nd time, skip ahead to [E]

music

all the time

Aadd9 Amaj9 A⁶ Amaj9 Aadd9

24

E (2:23) *go back to B*

Amaj9 A⁶₉ *end Rhy. Fig. 1a*

27 *Banjo Fill 1*

end Bass Fig. 3

28 *Gtr. 3 plays Banjo Fill 1 (see bar 27)*
Gtr. 4 (elec. w/dist.)

F Bridge (2:25) *Like a lazy flowin'.*

E

Gtr. 2 plays Rhy. Fig. 2 (see below)

Gtrs. 1 and 2

Gtr. 1

Bass

river
D/E
Gtr. 4

30

Gtr. 1

Surrounding castles in the sky

A

E

And the crowd is growing bigger

D/E

33

Listening for the happy sounds and I got to let them fly Whoa

A
Gtr. 4

35

Gtrs. 1 and 2

Rhy. Fig. 2 (2:25)

Gtr. 2

E D/E A E D/E

G Outro Chorus (2:44)

listen to the music A Whoa C#m listen to the

C#m
Gtrs. 1 and 2 play Rhy. Fig. 1 three times (see bar 19)
Gtr. 3 plays Rhy. Fig. 1a three times (see bar 19)

37 Gtr. 4

Bass plays Bass Fig. 2 three times (see bar 19)

music A Whoa C#m listen to the music A all the time

40

F#7 Aadd9 Amaj9 A₉ Amaj9 Aadd9 Amaj9 A Amaj9 C#m listen to the

43

Bass plays Bass Fig. 3 (see bar 25)

Bass plays Bass Fig. 2 three times (see bar 19)

music A Whoa C#m listen to the music A Whoa

47

listen to the music A all the time C#m F#7

50

Bass plays Bass Fig. 3 (see bar 25)

Aadd9 Amaj9 A₉ Amaj9 Aadd9 Amaj9 A₉ Amaj9 C#m listen to the music A Whoa

53

Bass plays Bass Fig. 2 three times (see bar 19)

listen to the music A Whoa C#m listen to the music A all the time

57

C#m F#7 Aadd9 Amaj9 A Amaj9 Aadd9 Amaj9 A Amaj9

61

Bass plays Bass Fig. 3 (see bar 25)

Fade out

SOUND

FENDER BAND-MASTER VM HEAD AND CABINET 148 G&L RAMPAGE JERRY CANTRELL SIGNATURE GUITAR 150 MARSHALL MG50FX COMBO 152

MASTER BLASTER

Fender Band-Master VM head and cabinet

BY ERIC KIRKLAND

FENDER INTRODUCED the Band-Master in 1953 as part of its heralded tweed-covered amp line. The amp's allure could be found in its circuit design, which allowed the tubes to respond over a wide frequency range, resulting in raw, yet sweet and versatile, tones. Country players in particular loved the early Band-Master's punchy and even attack. In 1964, the Band-Master received a blackface update, which included a redesigned circuit. Many blues artists count this incarnation of the Band-Master among their favorite amps for its ability to become exceedingly raucous, nasty and percussive when overdriven. And unlike blackface amps like the Deluxe Reverb and Super Reverb, the Band-Master had a pronounced and cutting midrange.

Fender discontinued the Band-Master in 1973, but after a 35-year break the company has resurrected the amp as part of the Vintage Modified (VM) Series. The amp's touch sensitivity and multifaceted character faithfully recapture the Band-Master's sinewy tube tones, but Fender has also given the model a modern gain voice and digital effects that should make it appealing to a new generation of multi-genre guitarists.

FEATURES

FENDER'S NEW BAND-MASTER VM generates a modest 40 watts from its pair of 6L6 valves, just like the heralded amp of the Sixties. That means it can be turned up far enough to overdrive the power section without busting windows, and still have enough volume to rock a moderately loud club. The Band-Master is designed to pack a wallop from its two 6L6GC power tubes and utilizes a duo of 12AX7 bottles in the preamp circuit.



In typical Fender fashion, the control panel is simple and self-explanatory. The clean channel has control for volume, treble and bass, while the drive channel has independent knobs for gain, volume, treble, middle and bass. The effect section has on/off switches for cho-

The Band-Master VM head retains its classic Fender looks and sound, while it benefits from some modern enhancements.

rus/vibrato and delay, a reverb level knob, a chorus/vibrato depth control, a time/rate knob for the delay and a mix control knob for adjusting the dry-to-wet levels.

The amp's back panel has send and return jacks for the effect loop and a pair of four- and eight-ohm speaker

CHECK

ROCKTRON PATCHMATE LOOP 8 154 PLUSH NOXIOUS DISTORTION PEDAL 156 MARTIN LXM TRES 158 AMPEG BA600-210 BASS COMBO 160



FENDER BAND-MASTER
VM HEAD AND 2X12
CABINET

LIST PRICES: Band-Master VM head, \$959.99; Band-Master VM 2x12, \$499.99

MANUFACTURER: Fender Musical Instruments Corporation, fender.com

POWER OUTPUT:

40 watts

CHANNELS: Two

CONTROLS: Clean channel: volume, treble and bass; Drive channel: gain, volume, treble, middle and bass; Master section: channel-selection switch, reverb level, time/rate level, mix level, depth level, delay and chorus/vibrato switches

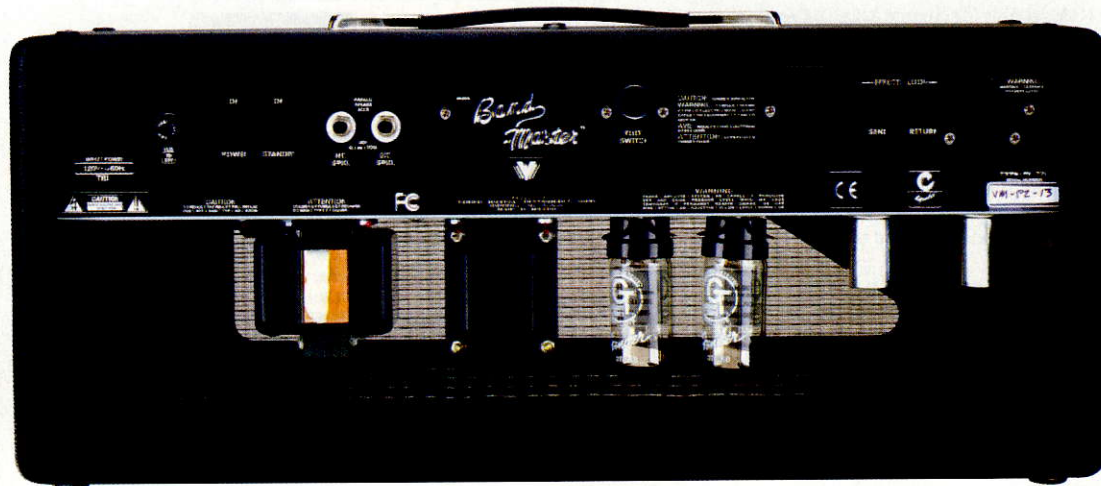
BACK PANEL: Effect loop send and return jacks, four- and eight-ohm speaker jacks
COVERING: Black textured vinyl and silver grille cloth

EFFECTS: DSP reverb, chorus/vibrato and delay

TUBE COMPLIMENT: Two 6L6GC power tubes, two 12AX7 preamp tubes

CABINET: 3/4-inch birch/maple-ply
SPEAKERS: Two Celestion G12P-80

OTHER: Included four-button foot-controller for channel switching, reverb, delay and chorus/vibrato



The all-tube design delivers 40 watts of delicious and detailed Fender clean and overdriven tones.



The full-featured footswitch allows remote activation of channels and all effects.

jacks. The included four-button foot controller has switches that silently select between channels and individually activate the reverb, delay and chorus/vibrato effects. Fender's matching birch/maple-ply 2x12 cabinet is loaded with Celestion's hard-hitting G12P-80 speakers and is somewhat oversized to deliver a highly resonant and airy tone.

PERFORMANCE

AMP ENGINEERS WILL tell you it's not that hard to create a terrific clean channel or a really hot gain channel; the real challenge is to design an amp that can produce the coveted in-between sounds, where there's perfect clarity, gobs of sustain and touch-sensitive crunch. This is where the

Band-Master VM lives, as I discovered when I plugged in a Tele or a Strat. The dynamic response was remarkable and gave me a tremendous sense of connection between my fingers and the tone that emanated from the 2x12 cabinet. The Band-Master's clean channel was neither crystalline nor spongy; it was more like a bubbly and woody mix of its Blackface and Silverface elders. The tone stayed absolutely clean well into the clean channel's upper-volume range.

I discovered the Band-Master's syrupy gain when I switched into the drive channel. There's almost enough gain here to play metal, but it lacks the specific equalization and compression for hardcore styles. This is the type of high gain that

players spend upward of \$4,000 to experience, where notes are always clear, punchy and superbly organic. Depending entirely on how I hit the strings, I could make chords crash through the speakers, as if the amp were on the verge of destruction, or coax out delicate runs of multi-octave and varied-volume arpeggios.

The effects were another pleasant discovery, as Fender has matched the effects' response and output to the amp's disposition. Delay sounds ranged from a precise slapback to studio-quality repeats, both of which merged very nicely with the reverb. Some players may want a chorus sound that is stronger in the bass frequencies, but I liked how Fender's effect layered supplementary detuned notes through the upper mids and highs.

THE BOTTOM LINE

FENDER'S 40-WATT, all-tube Band-Master VM recreates the lean tones of the amp's previous incarnations and adds a modern gain voice and digital effects, allowing inspiring and organic tones for styles that range from classic blues to contemporary rock. 🌟

PRO	CON
TOUGH SENSITIVE EXTREMELY ARTICULATE CLEAN AND OVERDRIVE INTEGRATED DIGITAL EFFECTS	MAY NOT HAVE ENOUGH POWER FOR A LARGE VENUE

JERRY'S KID

G&L Tribute Rampage Jerry Cantrell Signature

BY CHRIS GILL

WHEN GEORGE FULLERTON and Leo Fender established G&L Musical Instruments in 1980 (G&L stands for George & Leo), Leo stated that his goal was to make "the best instruments I have ever made"—quite an ambition for the man behind such legendary instruments as the Fender Telecaster and Stratocaster. G&L produced not only refined versions of the guitars developed for Leo's other company but also bold new models, like the radical pointy shaped Interceptor and the fun-and-funky SC-2.

One of the coolest early G&L guitars was the Rampage, which was also one of the first commercially produced models to capitalize on Eddie Van Halen's stripped-down "Frankenstein" design. It featured a single humbucker mounted near the bridge, a solitary volume control and a locking Kahler tremolo. G&L made only a few hundred Rampage guitars between 1984 and 1988, the year in which it discontinued the model.

Thanks to devoted Rampage player Jerry Cantrell, the model has enjoyed cult status ever since Alice in Chains stepped into the spotlight in 1990. With the exception of a limited run of 70 models in 2000, Rampage guitars have been very hard to come by for many years. G&L finally succumbed to demand this summer by introducing the highly affordable Tribute Rampage Jerry Cantrell Signature model as well as a U.S.-built version that costs about three times as much.

FEATURES

ALTHOUGH SOME RAMPAGE guitars built in the Eighties feature bodies made of ash or poplar, the Tribute Rampage has a soft maple body, which matches the materials used for Jerry's original guitar. The body shape remains identical to the previous version as well, resembling that of a Strat but with a narrower waist, rounder lower bout and deeper waist contour, and the input jack is conveniently mounted on the side.

The 25 1/2-inch-scale neck is carved to a thin, flat profile, but thanks to its quarter-sawn hard-rock maple construction and ebony fingerboard (an upgrade to the original version's rosewood or maple fingerboards) it's exceptionally solid and stable. The 13 3/4-inch radius also provides a fast, flat feel, while 22 tall-medium-profile frets offer plenty of heavy metal to dig into when bending notes, fretting power

chords or flying into hyperspeed.


Despite its low price, the Tribute Rampage has several features rarely found on guitars that cost under \$1,000. The hardware is finished in classy black chrome, which perfectly complements the black or ivory finish options. The pickup is custom wound to Jerry's specifications and is constructed with Alnico V magnets. Instead of the ubiquitous licensed Floyd Rose tremolo system, the Tribute Rampage is equipped with a recessed Kahler 4300 X-Trem tremolo and Floyd Rose locking nut. Even the tuners offer above-average specs, providing an 18:1 ratio for dead-accurate tuning.

PERFORMANCE

EVEN WITH ITS barebones single-humbucker-plus-volume-control design, the Tribute Rampage is a very versatile guitar that provides tones ideal for most styles of hard rock. Because the pickup "floats" in a mounting ring (à la vintage Gibson), its tone is warmer and mellower than it would be if it were mounted directly to the body, and this in turn helps tame some of the brightness normally associated with maple body materials. String attack is crisp and articulate, and frequency response is well balanced, with high notes sharing almost equal "weight" with bass notes, allowing players to shift from low-end riffs to squealing leads without needing to compensate with a volume pedal or compressor. For a maple body guitar with an ebony neck, the Rampage has a tone that's full, rich and resonant, with none of the twangy bass or icepick treble you'd expect.

With its flat radius, flat and thin neck profile, and big, meaty frets, the Rampage plays like a shredder's fantasy. The ebony fingerboard is so smoothly polished that it almost feels like it's coated with a glossy finish. The volume control is perfectly situated for performing swells and volume adjustments with the right-hand pinkie, but it can get in the way when executing overly aggressive downstrokes. Fortunately, the volume pot delivers more than ample resistance so you don't have to worry about inadvertently cutting off the volume.

THE BOTTOM LINE

THE G&L TRIBUTE Rampage offers exceptional value for guitarists seeking an ax in the under-\$1,000 price range. While its features may be as stripped down as it gets, the quality of the components and construction is hard to beat. 



LIST PRICE: \$859.00
MANUFACTURER: G&L
Guitars, glguitars.com
SCALE LENGTH:
 25 1/2 inch
FINGERBOARD: Ebony
 with dot inlays
FRETS: 22
BODY: Soft maple
NECK: Hard rock maple
BRIDGE: Kahler 4300
 X-Trem tremolo
PICKUP: Custom-wound
 Jerry Cantrell
 Alnico V humbucker
TUNERS: 18:1 ratio
CONTROLS: Volume
OTHER: Deluxe gig bag
 included



PRO	CON
WELL-BALANCED TONE, SMOOTH KAHLER TREMOLO, EXCEPTIONALLY FAST FEEL	VOLUME CONTROL CAN GET IN THE WAY WHEN STRUMMING

ROCK SOLID

Marshall MG50FX 1x12 combo

BY ERIC KIRKLAND

DIEHARD MARSHALL fans are quick to say that the amps' singing sustain, visceral presence and intense crunch can be produced only with tubes. In their defense, Marshall's early solid-state MG Series amps bolstered the belief that tubes are necessary to achieving Marshall's characteristic tones. The company's revamped MG line may change those perceptions. Each model in the line features a brand-new preamp designed specifically for that model. I took a look at the Marshall MG50 FX, which has four channels of real Marshall tone and feel, integrated digital effects and a price point that's hard to beat for an amp that performs this well.

FEATURES

ALL OF MARSHALL'S classic styling cues are present in the MG50FX: black tolex, black plastic corner protectors, a brushed golden-metal faceplate and black grille cloth. The amp has four channels, which are accessed by two mode buttons whose functions can be selected on the front panel or with the supplied two-button footswitch. The first button has Clean and Crunch modes, while the second button has two overdrive modes: one that is a boosted version of the Crunch mode and the other an intensely saturated solo stage. All modes share gain, bass, middle, treble, volume and master controls as well as the effect section controls. Before you let the shared control set frighten you off, take note that this setup does not limit the amp's versatility. Thanks to the Store switch, you can save each of the amp's mode settings (minus the master volume), giving you, in effect, four programmable channels. The saved settings are recalled when the desired channel is engaged via the front panel mode button or footswitch.

In the effect section, you'll find digital reverb, digital delay with a tap tempo button, and a chorus, flanger and phaser. The modulation effects are located on a single dial—each has its own range of settings on a third of a dial's travel. Marshall's proprietary FDD (Frequency Dependent Damping) switch further enhances control over the amp's response. When activated, it changes the power amp's control over the speakers from a loose and classic response to a tight and hammering



LIST PRICE: \$580.00
MANUFACTURER: Marshall Amplification, PLC., marshallamps.com
CIRCUIT DESIGN: Solid-state power and preamplifier
POWER OUTPUT: 50 watts
CHANNELS: Four: Clean, Crunch, Overdrive 1, Overdrive 2
FEATURES: Newly designed preamp circuitry; Clean, Crunch and two Overdrive modes; programmable channel settings; digital reverb, delay, phaser, flanger and chorus; FDD (Frequency Dependent Damping) for classic and modern response settings; effect loop; MP3 line in; line out/headphone; mode-selector footswitch
CONTROLS: Gain, bass, middle, treble, reverb, volume, modulation effect and intensity, delay level and master; illuminated buttons for channel modes, reverb, internal effects, tap tempo, effect loop and damping; Store button; power switch



Four preamp modes create beautiful clean tones, classic crunch variations and heavily saturated distortion. Plus, the Store button lets you save each channel's settings for fast retrieval.

punch. Additional features include a line-out jack that doubles as a headphone jack, send and return jacks for the effect loop, and an MP3 line-in jack. Although the included footswitch only selects between the four channel modes, the optional StompWare foot controller provides more programmability and access to a tuner.

PERFORMANCE

AS A DEVOTEE OF tube technology, I count myself among those players who scoff at solid-state's potential to produce organic tone and feel. The MG50FX isn't going to make me sell my beloved valve amps, but it certainly convinced me that tubes aren't the only way to create Marshall's signature tone character. The key to experiencing this amp's full potential rests with the equalization and damping settings. I preferred to set the FDD switch for tight and fast response, and found that turning the treble, middle and bass controls beyond three o'clock seriously improved the amp's projection, detail and depth.

The amp's Clean mode is actually more pristine than I've heard in most tube-driven Marshalls, and the all-important Crunch mode surpassed my

expectations for dimensionality and touch-response. The softer of the two Overdrive modes provided a smooth transition from the crunch, offering more sustain while still sounding very open. As for the high-gain Overdrive mode, it was true metal bliss—slightly dark, full of sustain and layered with harmonics. It's probably all the distortion anyone could ever need.

All of Marshall's digital effects are respectable and useable, but I was most impressed with the delay. It's so well-integrated and suited to the amp that it makes an outboard delay unnecessary.

THE BOTTOM LINE

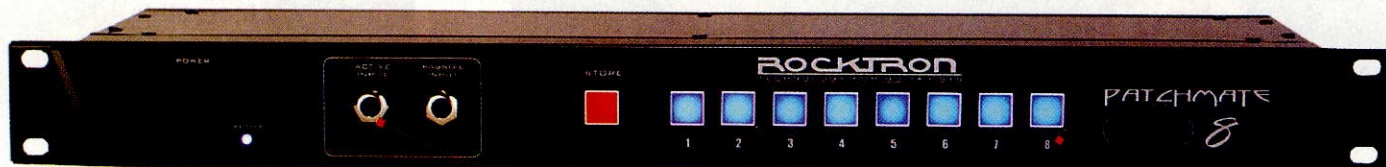
MARSHALL'S NEW MG50FX is a shining example of the company's moxie and dedication. All the hallmarks of a great Marshall's tone are in this amp. It's affordable, programmable, essentially maintenance free and loaded with enough effects to inspire endless creativity.

PRO	CON
WALLET FRIENDLY; PRODUCES EVERYTHING FROM CLASSIC CLEANS TO MODIFIED HIGH-GAIN TONES; PROGRAMMABLE	NO MIX CONTROL TO BLEND THE EFFECTS WITH THE PREAMP



LOOP GURU

Rocktron PatchMate Loop 8



BY CHRIS GILL

A MPS, PEDALS and rack gear have an uncanny way of accumulating quickly. You start off with a few stomp boxes, then you pick up a preamp and a rack multi-effect unit. The next thing you know, your live rig consists of a wall of amps, a packed 12-space rack and a small metropolis of pedals. And if your amps have channel-switching capabilities, you've got a considerable challenge when it comes to figuring out how to control your entire rig without a tangled mess of cables and a minefield of disparate foot controllers. Maintaining sound quality can also be a hassle, since your guitar's signal has to go through multiple units, which can degrade tone and create ground loops.

The Rocktron PatchMate Loop 8 lets guitarists control a wide variety of effects, amps and switching functions from a single, centralized source. Its eight separate buffered loops let you maximize the integrity of your guitar signal by introducing effects into your chain only when they're needed. Paired with a MIDI foot controller like the Rocktron All Access, MIDI Mate or MIDI Xchange, the PatchMate Loop 8 provides a powerful, easy-to-use and streamlined solution for controlling today's sophisticated live-performance rigs.

FEATURES

THE ROCKTRON PATCHMATE Loop 8 occupies only a single rack space, so adding it your rig won't add excess weight or make it overly bulky and unwieldy. A buffered active input and a passive input jack (both mono) are located on the front panel, conveniently placed for plugging your guitar directly into the unit. Other front panel controls include a Store

The active input is buffered to maintain signal integrity throughout long signal chains.

button for saving presets and eight individual Loop buttons that allow you to select loops, MIDI channels and MIDI Program Change locations (each of the unit's 128 programmable presets can be accessed via MIDI) as well as perform MIDI preset dumps.

The PatchMate Loop 8's rear panel has eight loop sections, each of which contains a set of four mono jacks—input, send, return and output. Other audio jacks include an active output and a passive output that can function as a second active output, allowing you to split the signal. A MIDI Out/Thru jack lets you connect to PatchMate Loop 8 to other MIDI controllable devices in your signal chain, and a seven-pin MIDI In jack is provided for connecting a MIDI foot controller to the unit; the two additional MIDI pins provide phantom power to Rocktron foot controllers like the All Access and MIDI Mate, but you can also use a standard five-pin MIDI cable to control the PatchMate with other MIDI foot controllers.

The transformer for the PatchMate Loop 8's nine-volt AC power supply is located in the middle of the power cable, allowing you to eliminate noise interference by placing it away from other power sources. This configuration also eliminates the space-hogging "wall wart" syndrome.

PERFORMANCE

ALTHOUGH THE PATCHMATE Loop 8 features a relatively simple, streamlined design, it's much more powerful and flexible than its looks suggest. Multi-effect processors can be configured in parallel or series, and an intelligent switch-sensing function automatically selects latching

Full 128 PatchMate Loop 8

LIST PRICE: \$549.00
MANUFACTURER: Rocktron, rocktron.com
PRESETS: 128
LOOPS: Eight
FRONT PANEL: Active input, passive input, Store button, Loop buttons
REAR PANEL: Loop sections (input, send, return, output), passive/active output, active output, MIDI Out/Thru, MIDI In
OTHER: Latching/momentary switching sensing; seven-pin MIDI In provides phantom power to compatible foot controllers

Eight loop buttons let you manually select loops and program MIDI channel and MIDI program change settings.

or momentary switching depending on what type of gear is connected to the unit. While latching switching suffices for most effect processing applications, the PatchMate Loop 8's momentary switching capability allows the unit to switch amps in multiple amp setups.

The examples provided in the PatchMate Loop 8's manuals give users a pretty good idea how to set up basic rigs, but more sophisticated setups can be rather confusing for novices. Fortunately, Rocktron provides excellent customer support techs who can answer most setup questions. If you plan on using pedals with the unit, note that buffered pedals generally work best with the PatchMate Loop 8, especially if you prefer to use the passive input. If you want to control a few true-bypass pedals, plan on using the active input to avoid weak output levels at the end of the signal chain—the signal path can get quite long if you use several loops at once. Using the shortest cables possible is helpful, especially since a signal path that takes advantage of all eight loops can travel through as many as 27 cables from beginning to end.

THE BOTTOM LINE

THE PATCHMATE Loop 8 is an affordable and easy-to-use solution that greatly simplifies complicated rigs. It's highly recommended if you want to avoid setup hassles and enjoy room to move on already crowded stages.

PRO	CON
ELEGANT CONTROL SOLUTION; INTELLIGENT LATCHING/MOMENTARY SETTINGS; COMPACT	MONO ONLY; MIDI FOOT CONTROLLER AND ADDITIONAL CABLES ADD TO COST

HOT AND NASTY

Plush Noxious high-gain distortion pedal

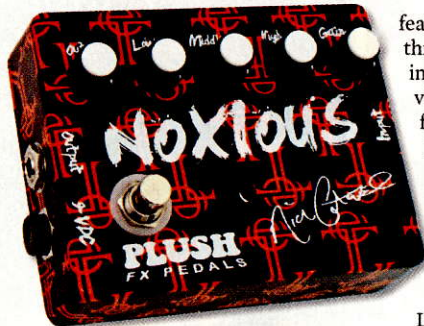
BY CHRIS GILL

THOUSANDS OF distortion, overdrive and fuzz boxes flood the market (I lost count somewhere around 2,400), and the vast majority of them provide sweet, smooth tones. However, many players these days don't do the sonorous and soothing thing, and they're looking for tones that are downright obnoxious and nasty.

If you thrive on rude and raw sounds, then the Plush Noxious distortion pedal may be the dirty dog's dinner you've been waiting for. Designed by Fuchs (the company whose name sounds like your favorite four-letter word) as a signature pedal for Black Label Society guitarist Nick Catanese, the Noxious pedal lives up to its name by delivering tones that are as lethal as the fumes erupting from an overflying Port-A-Potty at a ECW Championship match in Pittsburgh.

FEATURES

HOUSED IN A STANDARD-sized cast-aluminum box, the Noxious pedal offers



PLUSH NOXIOUS
DISTORTION PEDAL

LIST PRICE: \$249.00
MANUFACTURER:
Plush FX Pedals by Fuchs,
fuchsaudioelectronics.com



features like output, gain and three-band EQ controls, mono input and output jacks, a nine-volt adapter jack, a heavy-duty footswitch and a bright LED.

But while the Noxious pedal may not look particularly unique on the outside, inside is an entirely different story. The heart of the Noxious pedal's distortion generation circuitry consists of an LM386 op amp IC chip and a variety of mystery transistors and other components whose identities are obscured by a coating of black goop. High-quality components like Neutrik jacks, a Cliff footswitch and pots with metal shafts ensure that the Noxious can handle the inevitable abuse it will receive, while true-bypass circuitry keeps your guitar signal as pure and strong as a Viking virgin.

PERFORMANCE

BECAUSE THE NOXIOUS pedal pumps out outrageous amounts of gain, it delivers its most versatile tones when used with an amp dialed to a clean setting. If the amp is distorting even slightly, the pedal's tones lean more towards the fuzz end of the spectrum, spitting and sputtering like the amp is going to blow

up, but unlike fuzz individual notes and chords retain definition instead of farting out. The EQ controls are interactive and cover a wide range from razor-wire highs to swampy lows.

THE BOTTOM LINE

IF THE DIRTIEST distortion is what you desire, the Plush Noxious pedal delivers what you need. ☼

PRO	CON
OVER THE TOP DISTORTION; RETAINS NOTE DEFINITION; WIDE EQ RANGE; LOW NOISE	DOESN'T CLEAN UP WHEN YOU EASE OFF THE GUITAR'S VOLUME CONTROL

BUZZ NEW, HIP AND UNDER THE RADAR

HOT AND STACKED

ModTone MT-EM Extreme Metal pedal

THE DAYS OF BOUTIQUE overdrives and Tube Screamer clones seem especially far away, and ModTone's Extreme Metal pedal (like the Plush Noxious above) is indicative of the ongoing drift toward more frenetic types of distortion. The MT-EM has knobs for gain and level and two stacked concentric pots that give you a high degree of tone control. The outer and inner rings of the first stacked pot individually adjust lows and highs, while the other stacked pot regulates the amount of mid-range and midrange scoop. The dual midrange controls let players scoop the mids to their liking while

dialing in enough of the 800Hz-1.5KHz band that definition is never compromised. The Extreme Metal is a true-bypass pedal and is powered by a nine-volt battery or a regulated nine-volt adaptor.

Plugged into a clean Fender Deluxe reissue and a vintage Mesa combo, the Extreme Metal sounded like a combination of a Mesa Rectifier's thick harmonic field and a modified Marshall's sizzling attack. For a true comparison, I plugged the pedal into the clean channels of a Mesa and a Marshall; the resulting character was similar to that of each amp's tube-

driven lead channel. I was also impressed by how easily the distortion level could be controlled with pick attack and using the guitar's volume control. The Extreme Metal pedal may be clean and quiet, but it can turn any clean channel into a gut-wrenching doomsday machine.

—Eric Kirkland



LIST PRICE: \$79.95
MANUFACTURER:
ModTone Effects,
Modtone-effects.com



NEW EQ

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Planet Waves, planetwaves.com

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List Price: \$35.00
Chronicle Books, chroniclebooks.com

MÖTLEY CRÜE



THREE AMIGOS

Martin LXM Tres

 BY CHRIS GILL

DO TYPICAL AMERICAN string instruments leave you uninspired? Are you fatigued by the flautop, bored with the banjo, unmoved by the mandolin, disgusted with the Dobro, and unhappy with the ukulele? Maybe it's time to discover how a little Latin beauty can spice up your life. Our friends in Puerto Rico, Cuba, Mexico, Central and South America have more variations of string instruments than Eskimos have words for snow. From the bass-like guitarrón and beefy bajo sexto to the guitar's diminutive cousin in the requinto and the exotic allure of an armadillo-backed charango, Latin American string instruments encompass a wide variety of shapes, sizes and string configurations.

The Martin LXM Tres is based on the Cuban tres, which features three courses of doubled strings (like a 12-string guitar) tuned to a C major chord (low to high, G C E, with the G and E string pairs tuned an octave apart and the C string pair tuned in unison). The guitar has a thin neck, like a tenor guitar, and its voice is higher than that of a standard guitar. All of which means the Martin LXM Tres can help you get out of an inspirational rut without requiring that you learn how to play an entirely new instrument. It can also give your rhythm parts an exotic edge when blended with a guitar.

FEATURES

THE MARTIN LXM TRES is the newest addition to Martin's line of X Series instruments, which are built from renewable alternative materials and affordably priced. The body is made of high-pressure laminate (HPL) material, with the top fabricated to resemble spruce and the back and sides fabricated to resemble mahogany. The neck is made of Stratabond, an impressively strong plywood laminate of hardwood materials that has a supernaturally straight and uniform "grain" pattern.

A slab of either solid East Indian rosewood or solid morado (pau ferro) adorns the fingerboard of the 23-inch-scale neck, which features 20 vintage-style narrow-profile frets. With the fingerboard width measuring 1 1/4 inches at the nut, the neck feels a bit

narrow at first, but it actually provides ample fingering space between each of the three courses of strings.

With its simple gold-and-black herringbone rosette, solid headstock and miniaturized square-shoulder Martin guitar shape, the LXM Tres looks more like a good ol' no-nonsense American instrument than an exotic instrument that originated in the land of Ricky Ricardo and Fidel Castro. Because the neck meets the body at the 14th fret, the LXM Tres gives players more room to move than a traditional tres, which usually has a neck that meets the body at the 10th fret.

PERFORMANCE

THE EASIEST WAY for the uninitiated to get started with the Tres is to think of the strings as being the same as the D, G and B strings on a guitar when forming chords and playing melodic lines. Once you've gotten your head around that, it's easy to start experimenting with arpeggiated patterns and alternate chord voicings that you may not normally use. While the tres is a traditional Cuban instrument, it will not automatically make you sound like the Buena Vista Social Club, so you may want to study a book like Jon Griffin's *El Tres Cubano*, should you feel inspired to explore that direction.

With a body about half the size of a standard guitar, the Martin LXM Tres is not quite as loud, although its treble voice still allows it to stand out when played along with a dreadnought or other acoustic string instruments in an unplugged setting. The tone of the Tres is appropriately bright and jangly, but it also delivers plenty of resonance and depth to keep it from sounding tinny and small.

Every detail of the instrument's workmanship is immaculate, from the unique beveled edges surrounding the back and top to the buzz-free frets. Despite its low cost, the Tres feels and plays exactly like a Martin should.

THE BOTTOM LINE

THE MARTIN LXM TRES is a fun and affordable instrument to add to your collection when you're looking for new musical ideas. Guitarists can adapt to it in an instant, yet it can provide a lifetime of inspiration and playing satisfaction. 



MARTIN LXM TRES

LIST PRICE: \$499.00
MANUFACTURER: Martin Guitars, martinguitar.com
BODY: Spruce-pattern HPL with textured finish (top); mahogany-pattern HPL with textured finish (back and sides)
NECK: Rust Stratabond
NUT: 1 1/4 inches
SCALE LENGTH: 23 inches
FRETS: 20
BRIDGE: Solid morado or solid East Indian rosewood
TUNERS: Chrome, small button
OTHER: Padded gig bag included

The Tres may look like a mini guitar, but its six strings are arranged in three doubled courses.

The Stratabond neck is made from an exceptionally strong plywood laminate.

An attractive gold-and-black herringbone rosette adds a subtle touch of class.



PRO	CON
EASY TO PLAY; LOW PRICE; EXCELLENT ATTENTION TO DETAIL AND CONSTRUCTION	RELATIVELY LOW VOLUME OUTPUT

SPLIT PERSONALITY

Ampeg BA600-210 combo

BY ED FRIEDLAND

FROM THE TIME that it was founded in 1949, Ampeg has been all about amplifying the bass, making it louder without creating distortion. The company's first bass amp, the Super 800, boasted a single 12-inch speaker driven by a mere 18 watts, but throughout the Fifties Ampeg developed a line of more powerful amps that upped the wattage while adding greater control features.

The company that gave us the B-15 Portaflex and the mighty SVT has a new trick up its sleeve: the mating of vintage esthetics and tone with ultra-modern technology. The BA600-210 is a high-powered bass combo that combines a tube preamp and digital technology, creating a lightweight rig with a split personality.

FEATURES

AT THE HEART OF the BA600 is a Class D power amp and switch-mode power supply, which pushes the power rating to 600 watts at four ohms. The combo has two channels, Vintage and Modern. The Vintage channel uses 12AU7A and 12AX7A preamp tubes to feed what Ampeg calls the B-15 Tone Stack—bass and treble controls that deliver +/-12dB at 40Hz and 4kHz, respectively. The solid-state Modern channel has three bands of EQ: +/-18dB at 40Hz, 100Hz and 10kHz. The Modern channel also features the familiar Ultra Hi (+9dB @ 8kHz) and Ultra Lo (+9dB @ 100Hz) switches for extended frequency boost. Other controls include top-panel channel-select buttons and a mute switch (both available on the optional foot-switch), an adjustable threshold optical compressor and a master control. The BA600 has two inputs, one set at 0dB for passive instruments, the other with a -12dB pad for high-output and active basses.

Around back, the BA600 has all the modern conveniences you would expect: XLR balanced (with ground lift) and 1/4-inch TRS unbalanced line outputs with level control and pre or post EQ/compressor/preamp/effect-loop switches. An effect loop, a tuner

output jack and an L-Pad control for the tweeter complete the package.

The cabinet is made from 14-ply Baltic birch plywood and has dual rear ports, a design that allows you to control low-end response by changing the distance from the back wall. The 600-watt combo is available in 2x10 or 1x15 configurations. The use of neodymium speaker magnets helps keep the weight down, though at 53 pounds, the BA600-210 isn't light, and you'll be glad that removable casters are included. The relatively short, wide cabinet makes using the top handle a



little awkward for long hauls, but two spring-loaded recessed handles are mounted on the sides to make toting the combo easier.

PERFORMANCE

THE BA600 IS CAPABLE of volume levels suited to medium-sized venues, but tapping one of the lineout jacks into the house P.A. certainly extends its range. It throws a decent amount of sound for a relatively small box, but let's face it, it has its limits. It won't cut metal gigs or compete with 100-watt Marshall stacks. It also has no external speaker jack, though you probably wouldn't want or need the additional coverage in the venues to which the amp is suited.

The Vintage channel has a big, full, tube-y sound, but resemblance to the legendary B-15 is slim at best. It's slightly hotter than the Modern channel, so some adjustment is required to maintain consistent volume when switching. The Modern channel benefits from the addition of a midrange control, which allows for more flexible tone shaping, and the higher frequency center of the treble control makes the channel better suited for slap and other aggressive playing styles. The Ultra Hi and Lo switches are useful boosts, and

The channel options provide distinctly different personalities in one box.

Ultra Hi and Ultra Lo switches deliver a boost at 8kHz and 100Hz, respectively.

AMP: \$949.99
MANUFACTURER: Ampeg, ampeg.com
POWER: 600-watt (@ 4 ohms) Class D power amp, switch-mode power supply
CHANNELS: Vintage (dual-tube) and Modern (solid-state)
TUBE COMPLIANT: 12AU7A and 12AX7A
CONTROLS: Vintage: +/-12dB @ 40Hz, +/-12dB @ 4kHz; Modern: +/-18dB @ 40 Hz, +/-18dB @ 400 Hz, +/-18dB @ 10kHz, +9dB @ 8kHz (Ultra Hi) and +9dB @ 100Hz (Ultra Lo)
SPEAKERS: 2x10: eight-ohm, 300 watts, neodymium magnet; high-frequency horn with level control
INPUTS: 2x 1/4" XLR, 1/4" (HWD)
WEIGHT: 53 pounds

it would have been nice if the optional footswitch gave access to them.

The optical compressor works well and can be dialed in for subtle limiting or total squash, though more extreme settings will naturally produce a decrease in output. The speakers handle all that power up to a point—the BA600 gets big and loud but don't think about cranking it to 10. I experienced issues with extraneous vibration on the test unit. The power amp housing is a large metal box that is mounted on the cabinet, and several low notes created an annoying sympathetic rattling. Tightening up the screws proved to be no help.

THE BOTTOM LINE

THE AMPEG BA600-210 has lots of oomph for an amp in its size and weight class. The tone is less characteristic of the classic Ampeg vibe than some of the company's other offerings, which may be a selling point for those seeking a more neutral sound.

PRO	CON
DECENT POWER FOR WEIGHT RATIO. DUAL PREAMP TUBES FOR VINTAGE CHANNEL	VIBRATION FROM POWER AMP ENCLOSURE IS DISTRACTING

PRODUCT PROFILE



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PRODUCT PROFILE



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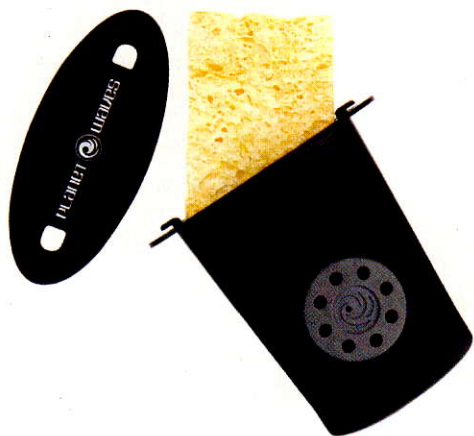
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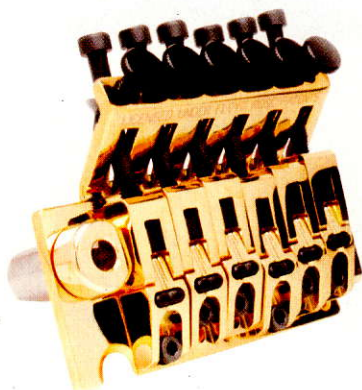
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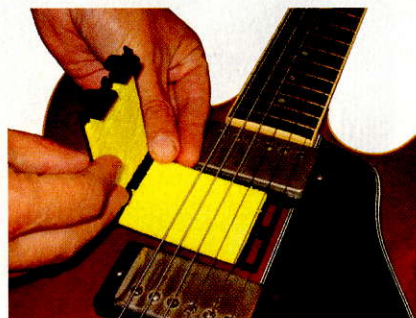
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OLD SCHOOL MEETS NEW SCHOOL

Whitesnake's Doug Aldrich reveals the secrets of his "hybrid" rig.

By NICK BOWCOTT

>>DESIGN PHILOSOPHY "My rig is a hybrid in that it combines classic and modern setups," says Whitesnake guitarist Doug Aldrich. "A lot of players are running wireless straight into racks, and they have a MIDI controller to switch everything. But to me, nothing sounds as good as a cable, and I like to have stand-alone pedals onstage. So I mix those old-school elements with a custom MIDI system that allows me to switch amps, channels and effects with one tap of a preset switch."

>>CONTROL ISSUES "A lot of guys like

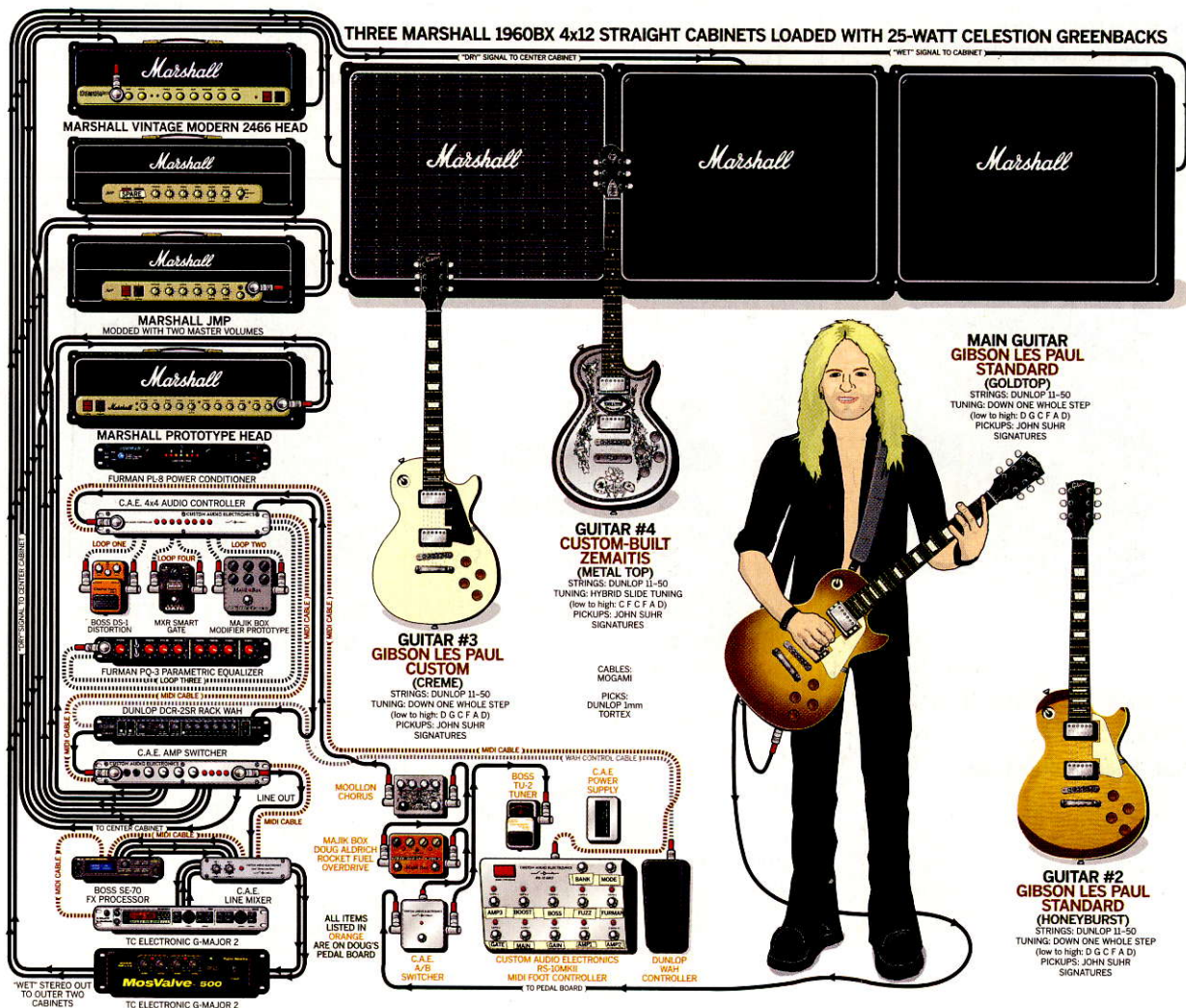
to have their guitar techs do all their changes for them, which is great when you're playing bigger stages. But when the tech isn't available, you're back to doing it for yourself. That's happened to me once mid tour, and it blew my whole vibe. That's why I do all of my own switching, all of the time. Plus, when I'm in control, I can change things up if I feel like it."

>>FAVORITE PIECE OF GEAR "My Dunlop wah, because it can add a whole new level of expression to my playing. I love how players like Jimi Hendrix, Jeff Beck, Steve Vai and Brad Gillis use the whammy bar, but I don't get to do that

"A WAH CAN ADD A WHOLE NEW LEVEL OF EXPRESSION TO MY PLAYING."

much because I mainly play Les Paul-style guitars at the moment. To me, the wah is the same kind of thing. It's really expressive, and there's a whole technique to using one well."

>>SECRET WEAPON "My wah pedal is one. My other secret weapon is a little gimmick you can do when you've got a two-pickup/two-volume guitar like a Les Paul. You turn one volume down, and then you use the pickup toggle to switch back and forth between the pickups to get a tremolo/stuttering effect. Randy Rhoads and Ace Frehley were the first guys I heard do that, and it sounds really cool." □





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